EDUARDA DE CARLI

THE ROLE OF ADAPTATIONS IN THE RECONFIGURATION OF DR. JOHN WATSON WITHIN THE SHERLOCK HOLMES CANON

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RESUMO

As histórias de Sherlock Holmes cativam inúmeros leitores desde que o primeiro romance foi publicado em 1887 pelo autor escocês Sir Arthur Conan Doyle. As aventuras vividas pelo grande detetive Sherlock Holmes e seu companheiro Dr. John Watson têm sido adaptadas para outras mídias desde 1890, e épocas diferentes apresentam diferentes interpretações das personagens. Duas das mais recentes adaptações televisivas, *Sherlock* (2010 –), da BBC, e *Elementary* (2012 –), da CBS, se passam na contemporaneidade, inspirando uma reconfiguração das personagens, principalmente a de John Watson, considerando o fato de que ele não é mais o principal narrador das histórias na mídia audiovisual – o narrador fílmico é quem cumpre esse papel –, abrindo novas possibilidades para os papéis da personagem. Tais possibilidades motivam esta dissertação, que propõe um estudo da caracterização da personagem literária nos romances *Um estudo em vermelho* (1887) e *O cão dos Baskerville* (1902), para então considerar sua nova caracterização nas duas séries televisivas mencionadas acima. O trabalho, portanto, está dividido em quatro capítulos. O primeiro apresenta uma introdução ao autor e a relação com sua própria obra, além de um panorama histórico das adaptações fílmicas e televisivas, enfatizando as caracterizações de Watson nelas. O segundo apresenta as teorias que alicerçam a análise, particularmente a narratologia literária de Mieke Bal (2009), a narratologia fílmica de Peter Verstraten (2009), e as considerações de Jason Mittell (2015) acerca da personagem televisiva. Os capítulos três e quatro trazem as análises dos romances e séries de televisão respectivamente, focando nas (re)configurações da personagem Watson. Ao final deste trabalho, esperamos ter contribuído para um aprofundamento e diversificação dos estudos de personagem a partir de referenciais narratológicos, linha de estudos pouco desenvolvida, especialmente no Brasil. Da mesma forma, pretendemos demonstrar como adaptações televisivas exploram e amplificam o papel de personagens-narradoras, dando a elas e a outras personagens mais autonomia na obra audiovisual.

PALAVRAS-CHAVE: 1. Literatura Inglesa. 2. Sherlock Holmes. 3. Dr. Watson. 4. Adaptação. 5. Personagem. 6. Televisão.

ABSTRACT

The Sherlock Holmes stories have captivated innumerous readers since the first novel was published in 1887 by Scottish author Sir Arthur Conan Doyle. The adventures lived by the Great Detective Sherlock Holmes and his companion Dr. John Watson have been adapted to other media from as early as 1890, and different times present different portrayals of the characters. Two of the latest television adaptations, BBC's *Sherlock* (2010 –) and CBS's *Elementary* (2012 –), are set in contemporary times, inspiring a reconfiguration of the characters, especially John Watson, considering the fact that he is not the main narrator of the stories in the audiovisual medium – the filmic narrator fulfills that function –, opening new possibilities for the character's roles. These possibilities motivate this thesis, and we propose a study of the characterization of the literary character in the novels *A Study in Scarlet* (1887) and *The Hound of the Baskervilles* (1902), so that we can consider the new Watson's characterization in the two television series aforementioned. Therefore, the thesis is divided into four chapters. The first presents an introduction to the author and his relation to his own work, along with a historical overview of film and television adaptations, emphasizing Watson's characterization. The second presents the theoretical framework of the analyses, particularly the literary narratology as proposed by Mieke Bal (2009), film narratology as proposed by Peter Verstraten (2009), and Jason Mittell's (2015) considerations about television characters. Chapters three and four are dedicated to the analyses of the novels and television series respectively, focusing on Watson's (re)configurations. By the end of this work, we hope to have contributed to the further development and diversification of character studies with the use of narratological references, an undeveloped line of studies, especially in Brazil. In addition, we hope to demonstrate how television adaptations explore and amplify the role of character-narrators, giving them and other characters more autonomy in the audiovisual work.

KEYWORDS: 1. English Literature. 2. Sherlock Holmes. 3. Dr. Watson. 4. Adaptation. 5. Character. 6. Television.

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THE INTRODUCTION RITUAL

In the year of 1887, exactly 130 years ago, a reader of detective stories and a fan of the short stories written by Edgar Allan Poe (1809 – 1849) featuring the character of C. Auguste Dupin, got his own detective novel to be published in *Beeton's Christmas Annual*. Dissatisfied that the detectives in the stories he used to read would usually come to the solution by chance, or it would not be explained at all, he set out to write his own story with a detective that would apply more scientific methods to the investigations, and thus the character of Sherlock Holmes was born. The then 28-year-old Arthur Conan Doyle had no idea how much of a success all his stories involving the Great Detective and his companion, Dr. John Watson, would have, to the point that people believed they were real. Fans sent Doyle letters asking to contact Holmes, asking for his autograph, or even women offering to be the detective's housekeeper, as Doyle himself tells us in an interview[1] that is the only surviving audiovisual record of him.

With the advent of the cinema emerging in the end of the 19th century, Doyle saw his stories being adapted to the big screen, his fame only ever increasing. They were adapted to the stage – even by Doyle himself –, to the radio, and a little later to the new emerging medium: the television. Just like with the radio, the stories fit to be adapted to television extremely well, not only due to their quantity, as producers and writers have a lot of material to work with and from, besides being able to develop and expand the universe, but also because

> A great deal of the stories' action is confined to domestic settings, typically 221B Baker Street or clients' residences, and Holmes is often described as a creature of domestic comfort and as having "homelyways" (76). Such descriptions speak directly to a medium that is intended for domestic reception contexts, with the majority of programs set in or referring to the home. [...]

[1] Produced by Fox, the 1927 10-minute interview is available at <https://www.youtube.com/watch?v=QrHOvHy6rPA>.

> Speaking industrially, Holmes adaptations seem to fulfill many of the varied aims of TV program makers. They are attractive to commercial TV producers as the continuing popularity and fandom of Conan Doyle's stories gives any adaptation a built-in audience base. For public service or mixed model broadcasters, the literary source and period setting serves their remit for quality television and producing programs with cultural and artistic value. (STEWARD, 2012, p. 135)

It is also in television that there are *"[...] broader challenges and possibilities for creativity in long-form series, as extended character depth, ongoing plotting, and episodic variations"* (MITTELL, 2006, p. 31). Just as cinema did when it first emerged (MAST, 1982), the television medium had to fight for its legitimacy, and it started happening when film writers and directors started seeing all the possibilities for creativity and further development and migrated to the small screen, people like David Lynch and Joss Whedon, and that contributed to the rise of complexity in the narratives presented (MITTELL, 2006). The complexity also started the debate concerning what is "quality" television and what is "genre", establishing the difference and praising shows considered "quality" of having greater value, and this proved to be so important that even HBO's slogan, for example, was *"It's not TV. It's HBO"* for over a decade, setting themselves towards quality in this duality. This debate is important and will be brought up again in the second chapter, as there is the distinction between CBS's shows, considered to be "genre", and BBC's programming, that tend towards "quality", but value will not be discussed here because we will focus on the narratological structure of both series, which is equally complex.

Sherlock Holmes, then, has always been present in other media. Since the beginning of the 2000s, however, there has been a renewed interest in adapting the detective's stories, with more works being released; the most relevant and famous productions are the television show produced by Fox, *House* (2004 – 2012), which makes references to the stories; Guy Ritchie's movies *Sherlock Holmes* (2009) and its sequel, *Sherlock Holmes: A Game of Shadows* (2011); BBC's *Sherlock* (2010 –), and CBS's *Elementary* (2012 –). This interest has, in turn, sparked our interest in investigating the Sherlock Holmes universe. As to the reason why there have been more releases in these past two decades, it is possible to relate it to two big events, as

> Critics have noted the phenomenon of increased interest in and popularity of programs focusing on detection, policing, and forensic science on both sides of the Atlantic in the intervening years since the 9/11 and 7/7 terrorist attacks in the United States and United Kingdom, respectively. Scholarship on this viewing phenomenon attributes it to the public's heightened anxiety regarding the ability of American, British, and other Western nations to destroy that power either from within or without. (RIVES-EAST, 2015, p. 44)

We will not propose any reasoning behind this interest, as it would deviate from our main goal of closely analyzing textual details. The investigation of extra-textual details is

relevant, and can contribute to the discussion, but we will not attempt to do so here, commenting and bringing other authors' discussions when deemed necessary. Our focus, then, will be on the texts themselves, as we perform a close-reading – and watching – of the chosen materials. To aid in such a task, we will bring narratology to the foreground with the objective of diversifying character studies and contributing to the dissemination of this line of investigation which has not been widely explored in Brazil. Because we will look at television series, we also need to consider that

> Television scholars have typically been reluctant to focus their analyses on the medium's narrative form, as television studies emerged from the twin paradigms of mass communications and cultural studies, both of which tend to foreground social impacts over aesthetic analysis [...]. Analyses of conventional television narration are surprisingly limited [...]. (MITTELL, 2006, p. 30)

Therefore, by bringing narratology to the foreground in this work, we also hope to contribute to the field of television studies that, as mentioned in the excerpt above, lacks studies of a closer analysis to the series themselves. We believe a narratological analysis can identify elements within the text that are relevant to the understanding of work itself and its possible developments in adaptations. With the aid of this theoretical school, our main goal is to investigate the construction of the character John Watson in the new television adaptations by BBC and CBS, considering that he is not the narrator of the audiovisual, in a way that opens up new possibilities for his configuration as a character with more acting potential and autonomy.

Our literary corpus for such analysis is constituted by two novels, *A Study in Scarlet* (1887), and *The Hound of the Baskervilles* (1902). *A Study in Scarlet* is the first work that is part of the Sherlock Holmes canon, that is, it is when we meet both main characters and the world is established; it is when we learn who Sherlock Holmes is and how he works as a detective, but, more relevant to our work, it is when we learn of the person who is responsible for documenting and publishing their adventures, Dr. John Watson; it is when the characters meet for the first time and establish their relationship. Recently back from the war, the army medic John Watson needs to find a roommate to be able to live in London, and upon meeting an old university colleague, he finds himself moving in with Sherlock Holmes at 221B Baker Street. He discovers Sherlock is a detective, and accompanies him in investigating a murder case that happened in an abandoned house at Lauriston Gardens. He documents everything in his journal, and, amazed at Sherlock's investigative abilities, he decides to publish his writings so that the world can know about the detective. In *The Hound of the Baskervilles*, for the first time, Watson goes alone to another city to investigate a case, or yet, to observe and

report back in letters, as the detective needs to stay in London. The novel brings the case of a mysterious legendary hound, a curse on the Baskerville family, that appears to be attacking again, committing a murder; when the heir of the property of Baskerville Hall arrives in London, on his way to Dartmoor, a friend of his consults Holmes, as he is worried for the young man's life, so the detective takes on the case, sending Watson to protect the heir and start reporting on the case, as he is too busy to leave the city at the time. These two stories will work to set a wider characterization of Watson, being able to see how the character writes, behaves, and functions in them.

The audiovisual corpus is constituted by two television series, *Sherlock* (2010 –) and *Elementary* (2012 –). Both series are contemporary in their settings, updating the stories to the 21st century and its technologies and issues. In *Sherlock*, the premise of the series in general is the adventures of Holmes and Watson; the series begins with their meeting, with Watson being back from war due to an injury, needing a roommate, and consequently meeting Holmes. Each episode makes reference to one specific canon story in its title and its happenings, also bringing elements from other stories. In *Elementary*, Watson, a woman, is a sober companion, assigned to help Sherlock in his transition from rehab to the outside world, more specifically, New York City. The series strays more from directly adapting the stories individually, using them as a starting point to create a police procedural that engages in innumerous references to the canon, but this is not a rule, as it sometimes adapts specific storylines. The Holmeses in both series are similar in a lot of ways, and as *"[...] Both adaptations become more interesting when, placed in conversation, Sherlock can be understood as an earlier, less-damaged version of the character in Elementary"* (POLASEK, 2013, p. 391), it is interesting to see their relations to their respective Watsons as well. To be able to perform a more punctual analysis, we chose two episodes, one from each series: from *Sherlock*, the second episode of the second season, entitled "The Hounds of Baskerville", and from *Elementary*, the first episode of the first season, entitled "Pilot". They were not random in their choosing; in *Elementary*, we will take a closer look at the first episode because the character of Watson already shows signs of more autonomy in the investigation, and in *Sherlock*, that happens the most in the episode of the famous hound (in a previous episode John helps in the investigation, but we feel the hound episode is more representative and possible to relate to the chosen novel). Because we want to investigate the new roles the characters assume in the television adaptations, more than being a mediator or other roles, as we will show in a later chapter, Watson steps out of his/her comfort zone and also investigates

the case, as the audiovisual media is able to further explore the character's functions when he is no longer the narrator. In order to also investigate the role that adaptations themselves play in (re)configuring a character, we will not limit our considerations only to the original[2] literary character, because

> And it is this rich stew of variously authored and authorized stories and commentaries, already well underway before Holmes ever came to the screen, to which all adaptations make primary reference. The Holmes adaptations, in other words, take as their primary referent not the particular story they are ostensibly adapting—A Study in Scarlet, The Hound of the Baskervilles, and so on—but the franchise as a whole.
> [...]
> In addition to roaming at will among Doyle's oeuvre, Holmes adaptations often borrow from other quasi-canonical sources. Gillette's 1899 play supplies not only Holmes's calabash but his most enduring dialogue tag, "Elementary, my dear Watson," which appears nowhere in Doyle. (LEITCH, 2007, p. 212-214)

Considering this fact that adaptations of Sherlock Holmes borrow from other previous adaptations as well, our starting point for this thesis is the affirmation that adaptations are indeed able to modify the canon, or at least have some influence in it. We say affirmation, and not hypothesis, because at least for this particular case, this has already proven to be true as early as in the beginning of the 1900's. As we will mention with more detail in the following chapter, the first adaptation was a play written and performed by the American actor William Gillette (1853 – 1937), and this stage adaptation not only supplied the canon of future adaptations with the calabash pipe and the famous phrase, as mentioned before, but also with an element – a character – in the stories written by Doyle. As Thomas Leitch (2007) affirms,

> Gillette's most unexpected influence was on Doyle himself, for Holmes's chronicler borrowed the character of Billy, the Baker Street page Gillette had invented for his play, for two of his own dramatizations of Sherlock Holmes and retained him in *The Valley of Fear* (1915), "The Adventure of the Mazarin Stone" (1921), and "The Problem of Thor Bridge" (1922). This act of back-formation insured canonical status for Billy. (p. 209)

With these considerations in mind, this thesis is divided into four chapters, and all main titles are plays on Doyle's works. The title of this introduction was coined from the short story "The Musgrave Ritual" (1893). The first chapter references the short story "The Illustrious Client" (1924). The second references the novel *The Valley of Fear* (1915). The third chapter references "A Case of Identity" (1891) and the fourth, the novel *A Study in Scarlet*. The final considerations, even though it may not appear so, can also reference a short story, "The Final Problem" (1893).

In the first chapter, entitled The Illustrious Author and Adaptations, we will, at first, briefly introduce the author and discuss his relation to his work and his approach to

[2] Original here meaning source, or the literal origin.

adaptations. Because Doyle was an avid letter writer, there are still many of them for us to read, and their content reveal a lot about who he was and what he thought of his own work, so we will not dwell too much in his biography, just the necessary to understand this aspect. After doing so, we will present a historical overview of film and television adaptations, emphasizing what is known of Watson's characterization in them, aided by two works, *The Films of Sherlock Holmes (1978)*, by Chris Steinbrunner and Norman Michaels, and *Sherlock Holmes on Screen – The Complete Film and TV History* (2011), by Alan Barnes. This historical overview will work to set the tradition of portrayals so that we are able to identify the trends and also see how the two television series follow or stray from the previous characterizations.

The second chapter, The Valley of Theory, will present the theoretical framework that we have chosen for the analysis, notably the works *Narratology*, by Mieke Bal (2009), *Film Narratology*, by Peter Verstraten (2009), and *Complex TV*, by Jason Mittell (2015). We will present a narratological analysis of the works, in order to investigate the character's structuring and functions, as well as his role as a character-narrator (BAL, 2009). We will discuss in more depth the matters of the type of narrator and characterization in literature and in the audiovisual, bringing to the foreground audiovisual specificities that will aid in such a task. We will also bring the discussion of the issue of quality of television series, while rejecting evaluation in the analysis, for this is not the purpose of this work; we will emphasize the specificities of the characterization of a television character, highlighting the importance of character elaboration or development, and, even though our focus is on two episodes for the deeper narratological analysis, we will consider events and elements from more episodes.

The third chapter, A Case of Literary Watson, will bring our analysis of the two chosen novels, and it is divided into three parts. The first subchapter will present the analysis of the first novel, *A Study in Scarlet*, investigating how the character-narrator establishes the universe the stories are set and, more than that, how he characterizes himself by characterizing others, especially Holmes. It is interesting to see how little he says of himself explicitly, but by focusing on Holmes and describing the detective's activities and personality, he says a lot about himself, and interestingly, he is able to establish himself as a more reliable narrator. The second subchapter will present the analysis of the second chosen novel, *The Hound of the Baskervilles*. With this novel, we will show how the character-narrator again establishes the setting, this time even more relevant to the story, as it is different and influences his mood and his writings immensely; having set his reliability, we will demonstrate how he is still able to maintain it, even though the case is strange and, on the

outside, seems to involve the supernatural; we will also emphasize his action throughout the novel, as compared with his more passive approach in the first story – even though he is on a mission to report, he has a mind of his own and investigates leads. The third subchapter will bring the two novels together, drawing some conclusions about the canon character based on the analysis, so that we know the basis of the characterization, and are then able to see how the adaptations develop on that.

The fourth chapter, entitled A Study in Adaptations Watson, will present the analysis of both episodes of the television series, starting with *Elementary*'s "Pilot", because it is the one in which the characters meet, even though the episode was released two years after the British series started, and then *Sherlock*'s "The Hounds of Baskerville". The chapter is divided in three parts: two parts are dedicated to the thorough description and analysis of the episodes, and one to the conclusions. The first subchapter then, will present the description and analysis of "Pilot", an episode that follows the usual American format of 42-45 minutes for a total of one hour in the channel's schedule including commercial breaks; it is here that we will start to investigate all the pieces that form the character in the series, considering the new occupation, the circumstances of Watson meeting Holmes, and how she deals with him, but, more than that, what kind of actantial role she has in the episode, since she is not the narrator. The second subchapter will present the description and analysis of "The Hounds of Baskerville", following the rest of the series format of a 90-minute episode; here, we will start to closely look at the intricacies of the character, already bringing elements of the previous episodes when necessary for his understanding; we will also pay close attention to the narration of the episode, for it proves to be extremely interesting in the portrayal of internal focalization, but, besides that, we will also see how the series develops on the story of the hound, more specifically on Watson's autonomy, considering the main difference that in this episode, Watson does not go alone to Dartmoor, already limiting the bit of freedom he had by himself in the canon story. The third subchapter, then, will bring both Watsons closer, further investigating their characterization with Roberta Pearson's proposal of the taxonomy of characters (2007) and Jason Mittell's writings on television characters and their changes (2015). This is the longest chapter, and it may require a second breath for it may seem somewhat boring for those accustomed to character analysis that does not take into consideration the subtleties of narrative discourse, especially the audiovisual narrative, but the results will prove the relevance of the methodological choice due to the depth of findings that we can relate to characterization.

By the final considerations of this thesis, we intend to have contributed to the discussion of adaptations and the role they play when adapting such famous literary works, in special the role they play in establishing a new pattern of characterization for the world-famous companion of the Great Detective, amplifying his functions when he can be a character, and no longer have the responsibility of a character-narrator that proposes reliability in sharing his writings with the world. More than that, as previously mentioned, we hope to contribute to the expansion of the area of television studies with the usage of film narratology to focus on the audiovisual narratives themselves, and also by proposing this partnership between the old and the new media, for a literary background can have a lot to offer in these types of close-reading – and watching – analyses.

1. THE ILLUSTRIOUS AUTHOR AND ADAPTATIONS

An immensely prolific writer, the Scottish author Sir Arthur Conan Doyle created what is, certainly, one of the most worldwide famous detectives in history, Sherlock Holmes. Numerous fictional detectives that followed took Doyle's creation as an inspiration due to the logical, deductive, and sometimes scientific ways to solve crimes – notably Agatha Christie's Hercule Poirot –; the detective's influence also appears in subtle details and references such as the apartment number – in the television show *House*, the main character's apartment is 221B, as it is in the Australian production *Miss Fisher's Murder Mysteries* based on Kerry Greenwood's novels. Contrary to what one might think due to the huge success and popularity of the Sherlock Holmes stories, his name back in the day wasn't instantly made with the beginning of the publication of the detective's stories. It took a while for him to become the Doyle famous for Holmes, and only with the third publication. He had, however, written several other stories and a few novels, which are, to this day, not very known.

As stated previously in the Introduction of this thesis, the aim of this chapter is to explore the adaptations produced to this day, both cinematic and television – except for two, *Elementary* and *Sherlock*, for they will be discussed more thoroughly in Chapter 4 since they are our objects of research and analysis –, casting a light upon the tradition of Watson's portrayal so that we are able to fully analyze the role in contemporary adaptations. Other authors have undertaken the herculean task of compiling and summarizing all adaptations from the invention of the camera onwards to nowadays, therefore we will not attempt the same; after researching, we have chosen the ones worth mentioning for their production importance and/or for Watson's portrayal, and the number of works mentioned in two subchapters of this section is still high. But to begin, it felt necessary to talk about the author's life, taking into consideration his relationship with his own work and their adaptations; Doyle was still alive when his creations started being adapted to other media, and later, after his

death in 1930, his sons were in charge of the Conan Doyle estate and were much more strict with the adaptations, especially in the UK, always priming for fidelity if the audiovisual work would be based on the source material – they were more lenient if the source was derivative literature (HEWETT, 2015).

Our author, named Arthur Ignatius Conan Doyle, was born in Edinburgh, on May 22nd of 1859. From a family with some artistic background, he began presenting signs of literary inclinations from an early age, at around five years old, when he wrote a very short story that impressed his mother enough for her to talk about it to his great-uncle and godfather, a journalist in Paris. He, Michael Conan, was the one to advise her on young Arthur's schooling, as well as being interested in the outcome of the writing, stating, in an 1864-letter that *"[...] I shall look to this development with great interest"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 18).

When he was eight, in 1867, he went away to a boarding school, developing then a closer relationship with his mother, Mary Foley Doyle, by corresponding frequently through letters. His relationship with his father, however, was not as close; Charles Doyle was an alcoholic and this led to many financial struggles for the family, especially when he was committed to a series of asylums, and it was Arthur's mother then that cared and provided for their large family of seven children – five daughters and two sons. Arthur's close relationship with his mother is clear in his letters, with him frequently asking for advice. She was the one to convince him not to kill Sherlock Holmes when he first started considering this idea, and she also *"[...] strove vehemently to dissuade him from volunteering for the Boer War in 1899"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 7).

During his school years, Doyle started developing his passion and inclination both for sports and literature. He started writing poetry and short stories, and, in order to share them with the rest of the boys at the boarding school, from the beginning of his "career", he expected something in return, this often being food: *"[...] 'I was bribed with pastry,' he recalled. 'Sometimes, too, I would stop dead in the very thrill of a crisis, and could only be set a-going again by apples'* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 29).

He was quite good academically when dedicated, but neither his teachers nor his schoolmates expected much from him in final exams towards the end of the period, when he was 15. To everyone's surprise, however, he did exceedingly well and had grades for University. Being too young to attend an undergraduate course at the age of 16, he went on another Jesuit boarding school for one more year, and it was when he started considering

attending medical school. He entered Edinburgh University in October of 1876, when he was 17. Throughout this period of his life, besides studying medicine and being assistant to a few doctors, Doyle never distanced himself from his love for literature; he thus divided his time between his medical obligations and writing, which *"[...] would characterize his life for the next dozen years"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 128).

After graduation, he moved to Portsmouth, wanting to make a living for himself using these two activities. After a failed attempt at a medical partnership, he convinced his brother Innes to go and live with him, as it would be easier financially to share accommodations and living expenses. He had a few patients, but they didn't always pay the bills in time, and he also wasn't very much keen on insisting on payment presently. He managed to earn some money, albeit not much, from writing short stories, but none very important. His first bigger literary accomplishment happened in 1884, when *The Cornhill* accepted a story of his entitled "J. Habakuk Jephson's Statement", as this was a renowned literary magazine in Great Britain at the time. Due to his slowly increasing publication success, he made an impression upon the Literary & Scientific Society, and was soon elected part of its council. It was also around this time that there was a shortage of personnel in the British Army's Medical Service, and as *"[...] determined that local civilian doctors should be enrolled for temporary duty of some hours a day"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 221), Doyle went and joined in.

Because short stories didn't pay much and, also, didn't feature his name in the byline, as it was common for the time (LELLENBERG; STASHOWER; FOLEY, 2008), Doyle decided that he should venture in writing longer works. After his initial attempts at novel-writing with *The Narrative of John Smith* and *The Firm of Girdlestone* failing, he decided on a fresh start and began working on a new manuscript. Being a fan of Edgar Allan Poe's famous detective Auguste Dupin, he opted for a detective story. As an inspiration for a character, he thought about one of his professors from medical school, Dr. Joseph Bell, whose *"[...] uncanny skill at observation and diagnosis was the basis for 'the Sherlock Holmes method'"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 243), and as Doyle stated in a letter,

> Sherlock Holmes is the literary embodiment, if I may so express it, of my memory of a professor of medicine at Edinburgh university, who would sit in the patients' waiting-room with a face like a Red Indian and diagnose the people as they came in, before they had opened their mouths. He would tell them their symptoms, he would give them details of their lives, and he would hardly ever make a mistake. [...] His great faculty of deduction was at times highly dramatic. [...] So I got the idea for

> Sherlock Holmes. Sherlock is utterly inhuman, no heart, but with a beautifully logical intellect. (LELLENBERG; STASHOWER; FOLEY, 2008, p. 243)

This novel, initially named *A Tangled Skein* and later becoming what we know today as *A Study in Scarlet*, was given an offer of publication for one year later, in a pulp magazine named *Beeton's Christmas Annual*, and it was unsuccessful. Doyle wrote then two volumes of a historical novel, and *A Study in Scarlet* was given a chance of an illustrated publication, which still didn't make it have much success. In this first Sherlock Holmes story, or better yet, novel, coming back from the war in Afghanistan, Watson needs a roommate to share expenses in London, and, through a mutual connection, ends up meeting and moving in with Sherlock Holmes at the address 221B Baker Street. He accompanies Sherlock's steps in the investigation of the case of a man that was found dead in an abandoned house with only the word *rache* written in blood on the wall, writing everything that happens in a journal, which is later published as his reminiscences.

The Sign of the Four, published in 1890, had more initial success than its predecessor, but still not enough as his other historical novels. What made his name as the author of Sherlock Holmes was, actually, the short story "A Scandal in Bohemia", published alongside "The Red-Headed League" in July's edition of the *Strand* magazine in 1891, especially because *"the story's titillating details played to the public fascination with royal scandals, sparking widespread speculation as to the real identities of the characters"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 293). It is in "A Scandal in Bohemia" that we get to know a little bit about the female character Irene Adler, also known, according to Watson, as "the woman" for Sherlock Holmes; even though she doesn't appear much in the stories, some films and television series invest in her character, maybe for being the closest of a romantic interest Sherlock Holmes has ever had.

Due to this success and writing more Holmes's short stories – and being paid for it – he quit the practice of medicine and stopped renting a room in central London and moved to South Northwood. He was making some money with his other publications of historic novels, but they didn't have as much of the public's attention and devotion as his tales of the famous detective.

> "The Strand" are simply imploring me to continue Sherlock Holmes. I enclose their last. The stories brought me in an average of £35 each, so I have written by this post to say that if they offer me £50 each, irrespectively of length I may be induced to reconsider my refusal. Seems rather high handed, does it not? (LELLENBERG; STASHOWER; FOLEY, p. 296)

In 1891, however, Doyle stated considering killing Sherlock Holmes, as it's possible to see in the letter he wrote to his mother *"[...] I think of slaying Holmes in the sixth & winding him up for good & all. He takes my mind from better thing"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 300). She managed to convince him to finish the last story of what would be known as the collection *The Adventures of Sherlock Holmes*, as he thanks her in a letter from 1892: *"During the holidays I finished my last Sherlock Holmes tale [...], so now a long farewell to Sherlock. He still lives however, thanks to your entreaties"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 305). Reading his letters about the writing and publication, it's possible to see that he seemed to favor his other novels than the Sherlock Holmes stories, and it becomes clear when he writes *"They have been bothering me for more Sherlock Holmes tales. Under pressure I offered to do a dozen for a thousand pounds, but I sincerely hope they won't accept it now*" (LELLENBERG; STASHOWER; FOLEY, 2008, p. 310).

Barely one year later, however, Doyle decided that he had had enough of writing the detective's stories, as it was taking precious time that he wanted to dedicate to writing other types of works. In a letter to his mother, he wrote *"I am in the middle of the last Holmes story, after which the gentleman vanishes, never never to reappear"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 319). This story mentioned would be published with the title of "The Final Problem", and it was published in *Strand* magazine in December of 1893. This story is the only one to feature the detective's archenemy Professor James Moriarty, a crime lord who is responsible for a series of cases Holmes had to solve. The demise of both Sherlock and Moriarty happens in the Reichenbach Falls, in Switzerland, where both fall tragically. This was the end of Sherlock Holmes, or at least it would be for a few years. *"For Conan Doyle, however, the destruction of his famous character was a matter of indifference. "Killed Holmes", he scribbled laconically in his notebook"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 324). The author was glad to have more time to focus on other matters in his life. The public, however, was not satisfied and wanted more stories.

While in Egypt in the second half of the 1890's, Doyle signed up as a war correspondent for the *Westminster Gazette* as the situation involving The British army was getting tense in the south. He wanted to be at the front before he had to leave the country, but he didn't manage to. He got close, writing a total of eight reports in the span of a little more than a month (LELLENBERG; STASHOWER; FOLEY, 2008, p. 370). Back in London with

his wife, he led a country-like life. he was still writing, but he also began getting more involved with public issues and being a more active member of society.

In 1899, Arthur Conan Doyle published a new novel entitled *A Duet, with an Occasional Chorus*; this year, however, was not marked only by this, as *"Tensions between Britons and Boers in South Africa were growing, and the prospect of war was on people's minds at home, with British public opinion divided over the rights and wrongs of the matter"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 424). The situation was not favorable to Britain, as the Boers *"[...] were surprisingly well equipped and trained for warfare, including superior artillery, and they had brought a number of British towns under siege"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 426). Doyle, as seen before, had an interest in the military, and expressed on a letter to his mother his desire to volunteer in the war. His letter has been lost, but his mother's response was strong, demanding that he changed his mind, which he did, at least for a couple of months. When he wrote his mother about the subject again in December, he got another strong reply; Innes already being in the Army, she didn't want her only other son to do the same, but he had already volunteered. The Army turned him down because he wanted a commission, which immensely pleased his mother. They were short of medical staff, so he decided to volunteer as a surgeon.

A couple of years after returning, in 1903, he received a proposal from *Collier's Weekly* to start writing new short stories of the famous detective. Inspired by the tales his friend Fletcher Robinson told him of his birth area, in Devonshire, Doyle had already begun writing what *"[...] would become the most famous Sherlock Holmes tale of all, The Hound of the Baskervilles"* (LELLENBERG; STASHOWER; FOLEY, 2008, p. 478). So, after a hiatus of eight years, Doyle started publishing it in a serialized way. This story, however, is set in a timeline previous to "The Final Problem". The public was, of course, thrilled to have more stories, but what they really wanted were more stories set after the death. They didn't believe in the death of Sherlock Holmes, or at least demanded that he be revived, as, according to Lantagne (2015), *"[...] More than twenty thousand people canceled their subscription to The Strand, the magazine that published the Holmes stories. Women donned mourning clothes and men walked around wearing black armbands"* (p. 268). It is only in "The Empty House" (1903) that Sherlock Holmes officially returns in a story set after his supposed death.

The final count of the Sherlock Holmes stories adds up to sixty, divided into four novels and fifty-six short-stories, the last published in 1927. These publications by Doyle make up what is referred to as the "Sherlock Holmes canon"; there is an immense number of

short stories and novels that feature the famous detective and his trusted companion written by other authors since the stories first were published, even more so in the eight-year hiatus, which is why there is a need to distinguish what is considered "canon" and what is not. These famous characters have inspired a lot of film, television, radio, and all different types of media adaptations as well; since the focus of this work is on the filmic media adaptations, more specifically two television series, the next subchapter will focus on film and the subsequent, on TV releases through a brief timeline highlighting what are considered the most important productions.

1.1 Adapting to Cinema

The character Sherlock Holmes has been awarded the title of most portrayed human character in film and television by the Guinness World Records in 2012, but it is not the one that has been the most portrayed in film and TV adaptations in general – that title belongs to Dracula, Tarzan, and Frankenstein's monster (LEITCH, 2007). There has been a renewed and increased interest in Doyle's detective stories in the last decade or so, but the character has never been really out of cinema's attention since the first movie came out in the beginning of the 20th century, marking more than a hundred years worth of film and television adaptations of the famous detective.

The first known adaptation, however, is not a film; towards the end of the 1890's, Doyle had begun working on a Sherlock Holmes play, but when he finished and showed the play to a manager and, also, to a leading actor named Herbert Beerbohm Tree, the man *"[...] made such extravagant thespian demands that Arthur was doubtful about its ever being staged"* (LYCETT, 2007, p. 261). Having heard of Doyle's attempt at playwriting, the American actor William Gillette contacted the author when in London, and Doyle agreed on him taking the reins of the play, having no restrictions on what he should do except not to involve Holmes in a romantic relationship. A few months later, he told Gillette that he *"[...] might marry the detective, or murder him, or do anything he pleased with him, preferring to leave a stage detective in the hands of a master actor"* (LYCETT, 2007, p. 261), and this shows how open to adaptations the author of the great detective was – at least certainly more than some fans and critics are today that still strongly cling to the notion of "fidelity". The play was staged for the first time in June 12th, 1899, first with Gillette as Holmes, and later

with H. A. Saintsbury. This play is not only important for being the first adaptation of Doyle's works, but also because it contained some elements that are now considered part of the Sherlock Holmes imagery canon, such as the famous catchphrase "Oh, this is elementary, my dear Watson" – whichh was never once featured in any of the sixty stories written by Doyle –; the deerstalker hat, and the calabash pipe, which was also never featured in any of the stories and is nowadays a strong representation of the detective.

The first adaptation to film, an American production released in 1900, and entitled *Sherlock Holmes Baffled*, was a short vignette that *"[...] did nothing much to exploit and develop the image of the great detective – then still at the height of his first literary popularity – but it did introduce Sherlock Holmes to the screen"* (STEINBRUNNER; MICHAELS, 1978, p. 8), portraying Holmes as the victim of a robbery, hence the title. During the initial years, the films that followed were considered pastiches. The next two films, also American, were *The Adventures of Sherlock Holmes, or Held for ransom* (1905), and *Sherlock Holmes and the Great Murder Mystery* (1908); the latter has a gorilla as the murderer, clearly referencing Edgar Allan Poe's detective short-story "The Murders in the Rue Morgue", and it *"[...] may be the first to make full use of the detective's ratiocinative powers"* (STEINBRUNNER; MICHAELS, 1978, p. 8).

In the same year – 1908 – Denmark entered the adaptation scene with *Sherlock Holmes I Livesfare*, and the country dominated the film industry for the next three years, releasing a total of ten productions. In this series of films, an office boy named Billy, who lived with Holmes too, was favored instead of Watson, who only appeared in the aforementioned production and with a minor role. Viggo Larsen, who directed five of these productions, moved to Germany circa the end of the first decade of the 20th century, and thus the country released its first Sherlock Holmes adaptation: *Arsène Lupin contra Sherlock Holmes*, another film not featuring the doctor. In 1911, Doyle sold film rights to a French company named Élair, and in 1912 they released *...From the Adventures of Sherlock Holmes*, another one following the almost unspoken rule that Dr. Watson, *"'[...] who has always been a somewhat colourless individual on the stage"* (BARNES, 2011, p. 63), could be absent from the films. Great Britain's first official film adaptation – even though the previously mentioned work was part British in production – only came in 1914, with *A Study in Scarlet*, and it "[...] *re-ordered Doyle's narrative to open with the American West sequences; a flashback in the novel, here they became the film's principal focus, with the Holmes-in-London scenes figuring solely in the closing stages*" (BARNES, 2011, p. 275).

After Gillette, Eille Norwood was one of the great names that marked Sherlock Holmes's portrayals. He played the part for a total of forty-seven times in a very short period of three years, from 1921 to 1923, most of them short features that lasted about twenty minutes. Arthur Conan Doyle declared these productions to be his favorite (STEINBRUNNER; MICHAELS, 1978). In the United States, around that same time, another name was in the making: John Barrymore. He first starred as Holmes in the 1922 production *Sherlock Holmes*. The film was criticised for *"too often falling back to dialogue-heavy dependence on the Gillette play"* (STEINBRUNNER; MICHAELS, 1978, p. 17), but it was one of the first features in which the doctor had a role worth noticing. This Watson *"[...] had quietly, cunningly stolen all their scenes together"* (STEINBRUNNER; MICHAELS, 1978, p. 18), with Hubert Willis in the role of a *"[...] white-haired and slightly redundant Dr. Watson (Mr. Willis laudably resists the natural temptation to burlesque this character"* (BARNES, 2011, p. 16).

The year of 1929 marks the beginning of the sound features of Sherlock Holmes, resenting Clive Brook as Holmes and H. Reeve-Smith as Watson in *The Return of Sherlock Holmes*. Because Watson would be the heroine's father in this movie, they needed an older actor *"[...] playing a paternal role novel to Doyle enthusiasts"* (STEINBRUNNER; MICHAELS, 1978, p. 24). In between Brook's films, there is the first adaptation of *The Hound of the Baskervilles*, in 1931, with Robert Rendel as Holmes and Frederick Lloyd as Watson, the later described as *"[...] solidly dependable (but somewhat waspish)"* (STEINBRUNNER; MICHAELS, 1978, p. 34). It is also in 1931 that a new series of films emerges, with Arthur Wontner in the main role and Ian Fleming as Watson, *"[...] the good doctor, affable and dapper [...] with steel-gray hair and slightly stocked. Watson's simple qualities are stressed, as well as his eye for the ladies, but he is a good and concerned companion to Holmes, and quite acceptable to us)"* (STEINBRUNNER; MICHAELS, 1978, p. 46-47). His Watson was also more dynamic in the role due to Wontner's setting of a more rapid pace to the films.

In *Sherlock Holmes* (1932), the companion to Brook's Holmes is played by Reginald Owen, but with minimal participation in the film due to the emphasis on Sherlock's love life. This Watson, however, is worth mentioning due to his foolish and buffoonish behavior, a trend that would be set by him and followed later by some of the actors playing the character, especially throughout the 1940s. He also calls our attention to a contradiction in his character in the feature *The Triumph of Sherlock Holmes*, of 1935: during most of the film and in the

previous ones in the series, he appears almost denying the existence of Professor Moriarty, but towards the end of the movie he says "*Capturing Moriarty will be the triumph of Sherlock Holmes"*; the character is also considered by Steinbrunner and Michaels an "*[...] obtuse Dr. Watson, ever faithful, but always guessing wrong"* (1978, p. 53).

A few years later, in 1939, Basil Rathbone entered the scene alongside Nigel Bruce in *The Hound of the Baskervilles*, portraying the famous detective and his companion, respectively. This adaptation is, actually, the first film set in the same time period as the original stories, considered the best individual film of the canon (STEINBRUNNER; MICHAELS, 1978), and Rathbone still is, to this day, the actor referenced as *the* Sherlock Holmes. As for Dr. Watson,

> [...] Nigel Bruce's approach to the role was essentially comedic. Made increasingly bumbling and silly by later films, Bruce has not found favor with Sherlockian film students. Withal, despite his sputtering, broad caricature, Bruce's Watson is a warm-hearted and kindly fellow, and it must be noted that in many of the tight corners our heroes find themselves he proves his true mettle, sets his jaw and turns tiger. Establishment and British to the core, Nigel Bruce as Dr. Watson tried his best to be that fixed point in the Victorian age. (STEINBRUNNER; MICHAELS, 1978, p. 59-60)

Following the buffoonish aspect established by Reginald Owen, this Watson is still perplexed by Sherlock's abilities – and is mostly portrayed in awe still to this day –, which even leads to Holmes snapping at him due to his lack of deductive abilities, always making wrong observations, causing Sherlock's presence at the moor to be necessary and essential to the solving of the case, even if John feels somewhat betrayed by the lack of trust in him to report and help the case. Throughout the films, it's possible for us to see the decline of Watson, Nigel Bruce's comic characterization each time more in evidence. *The Adventures of Sherlock Holmes*, from 1939, shows a Watson more responsible, reminding Holmes to focus on the case at hand, but this is his stronger (positive) feature.

> It has often been repeated that the doctor's character deteriorated only in the later Universal features, but he has clearly begun to bumble even here. Nigel Bruce was not restrained in his silly-ass mannerisms, and Rathbone is encouraged by the script to (affectionately, of course) tweak and indulge him. Shockingly, Watson is permitted to show jealousy against a mere child [...] He glowers at every word of praise Holmes gives the boy [...]. (STEINBRUNNER; MICHAELS, 1978, p. 82)

The later movies of Rathbone's Universal series, directed by Roy William Neill, bring a new light upon Watson.

> Actually, Neill's control of Nigel Bruce's performance as Doctor Watson improved and enlarged the actor's contribution, Contrary to popular legend, the Watson of the Universal films is a much more positive individual [...] Of course, nothing could alter Bruce's basically comic characterization, but under Neill it is considerably refined. Interestingly, bringing the role up to modern times helped tone down the period country-squire mannerisms. He was given solo responsibilities in several of

> the films as well, making him less primarily a foil for Rathbone. He is allowed to make some really cogent observations, is a good man (and a good shot) to have about in a tight scrape [...]. (STEINBRUNNER; MICHAELS, 1978, p. 86-87)

Due to the high number and frequency of the movies produced by Universal, the impact of the detective's name went down – the initial drive of film productions, not only by this company, had increased the number of sales and library loans of the stories created by Doyle –, causing the company to make the presence of the name of the detective in the titles to be optional (STEINBRUNNER; MICHAELS, 1978), beginning with *Spider Woman*, from 1944, in which Watson has a moment of more "clarity" when helping Holmes solve the case, showing a new side to the well-known buffoon. For the rest of the series, however, Watson is back to being more comedic.

After the release of 1946's *Dressed to Kill*, the first feature released in color, it would be almost thirteen years until the next film, another adaptation of the beloved hound, this time with Peter Cushing as Holmes and Watson *"[...] well and scholarly played by André Morell"* (STEINBRUNNER; MICHAELS, 1978, p. 194). This film, from 1959, marks the beginning of films steering away from the typified buffoon/comedic Watson created by Bruce's portrayal (BARNES, 2011).

The comedic side of Watson, however, arrived in continental Europe and was present in the German feature of 1962, *Sherlock Holmes und Das Halsband Des Todes* (Sherlock Holmes and the Necklace of Death). Even though it is a German production, the two main actors are Englishmen: Christopher Lee as Holmes and Watson was played by Thorley Walters, *"who specialized in the sort of florid, blustering comedy roles which remind one of Nigel Bruce. It is far from subtle, but must have been satisfying enough to cinema audiences: he was to play Watson several times afterwards, to a variety of different Holmeses"* (STEINBRUNNER; MICHAELS, 1978, p. 204). Then,

> By the mid-seventies the Sherlock Holmes revival, sparked by the national preoccupation with the charms of the past which marked the start of the decade and as well by the wild success internationally of the Royal Shakespeare Company's well-timed staging of the old William Gillette play, was at its height. (STEINBRUNNER; MICHAELS, 1978, p. 233)

The next releases present a Watson diverging from the Nigel Bruce type. In 1976, in *The Seven-Per-Cent Solution*, it's the first time Watson appears in the opening credits before Holmes as he is the focus of the film during the first half of it. This Watson, portrayed by Robert Duvall, who *"was given the role of an athletic, courageous Watson, studiously avoiding the older Nigel Bruce image. and the very first Watson to noticeably limp on the screen from that old war wound"* (STEINBRUNNER; MICHAELS, 1978, p. 234). The

actor's comments on the role are certainly interesting and worth quoting, due to its characterizing content and information about Watson

> "I saw Dr. Watson as a good, loyal, and even protective friend and companion to Sherlock Holmes," no bumbling buffoon. "You have to remember that he was an ex-rugby player, an ex-boxer, a brave ex-soldier, a highly skilled doctor of medicine and, of course, a practiced writer… He's also a quiet, rather self-effacing man, but a staunch one to have around in company." (STEINBRUNNER; MICHAELS, 1978, p. 234)

From the seventies onwards, television dominated the field of adaptations, with both series and movies released directly to the small screen, and the number of films released every year to the theaters was significantly reduced: from two to three movies a year during the previous couple of decades, the numbers drastically diminished to one or even zero movies a year, while television was broadcasting three to four adaptations per year. Still, some of the cinematic adaptations worth mentioning from the last decades of the 20th century, are *The Loss of a Personal Friend* (1987), presenting a deeply emotional and darker Watson after his best friend's death, *"[...] in the light of latterday efforts to rescue Watson from the shadow of Nigel Bruce, bumbling counterpoint to Basil Rathbone's Sherlock"* (BARNES, 2011, p. 110) and 1999's *O Xangô de Baker Street*, a Brazilian production adaptation of a novel by the Brazilian author Jô Soares.

Sherlock would be in more evidence again in the new millennium, more specifically in 2009, with a new American adaptation by Guy Ritchie, *Sherlock Holmes*, starring action movie star Robert Downey Jr as Holmes and Jude Law as Watson. The movie, drawing more on the action/adventure genre with a faster pace, brings a new light to the characters. Holmes's athletic skills, mentioned in more than one story, are often overlooked or not even mentioned, his addiction being in the spotlight most of the time, making the character more dynamic in a fast-paced movie. Because of this,

> In order to bring a reasonable balance to a Sherlock Holmes that appears untamable, the Warner Brother films offer him an equally strong-willed, well-headed foil in Jude Law's Watson. [...] He is cast as the adult that tempers the childish instability of Downey Jr's Holmes. This task of managing Holmes becomes an even more pronounced element of Watson's character in subsequent adaptations, reaching a pinnacle in CBS's Elementary. (POLASEK, 2013, p. 388)

Considering that for the past years television has dominated the field of Sherlock Holmes adaptations, the following subchapter will focus on them, presenting a more thorough overview through time of the productions and also how Watson's role has been developed and presented to the spectators of the small screen.

1.2 Adapting to Television

Sherlock Holmes's presence in television can be dated back to the very beginning of the medium itself: in 1937, a recorded dramatization of the short story "The Three Garridebs" (1924) was used during field tests by the NBC, *"[...] which had been broadcasting radio dramas based on the Doyle stories as far back as October 1930"* (BARNES, 2011, p. 290). As the other older adaptations, it is unfortunately lost in time, with no record besides written material about it.

After this testing, it was only in 1949 that the great detective and the doctor would be featured in the small screen. The American program *Your Show Time* featured a thirty-minute adaptation of "The Speckled Band" (1892) with Alan Napier, who would later become more known for playing Alfred Pennyworth in the 60's series *Batman*, as Holmes, and Melville Cooper playing a *"[...] saggy-cheeked Watson"* (BARNES, 2011, p. 311). A couple of years later, in 1951, the United Kingdom released its first television adaptation by the British Broadcasting Corporation, a half-hour episode for a younger audience in *For the Children*, entitled "The Adventure of the Mazarin Stone", which led to a new series, this time for the grown-up audience, named *We Present Alan Wheatley as Mr. Sherlock Holmes in…*, made of six episodes, and it is officially the first television series of adaptations.

In 1953, Basil Rathbone reappears as Holmes in the CBS production *Suspense: The Adventure of the Black Baronet*, a pastiche written by John Dickson and Adrian Conan Doyle. Due to Nigel Bruce's death the same year, the famous duo would be completed by Martyn Green, but the episode was not a fan favorite, according to surviving reviews – as there is no copy of the episode available for the 21st century viewer -, especially when it comes to Watson; he *"[...] had very little to do, but even so did not seem to represent sufficient contrast to Mr. Holmes. The Nigel Bruce interpretation […] had much more body. Doctor Watson is basically a superb foil, but on Monday evening he was only a straight man"* (BARNES, 2011, p. 285). It is interesting that the reviewer comments on the lack of "contrast" between the characters, something that is deemed necessary for their distinction and the working of their friendship that ideally should be present in the adaptations.

Sherlock Holmes, released the next year, with Ronald Howard as Holmes and H. Marion Crawford as Watson, was a huge success. The thirty-nine episodes of almost half an hour each were produced mainly in Paris, but what made the series a mark in television adaptations was Crawford's portrayal as Watson. The producer, Sheldon Reynolds, proposed

the series in a way that the doctor's role would go in the opposite direction that of Nigel Bruce's. According to Reynolds himself, *"[...] Doyle didn't make Watson to be a buffoon. Dr. Watson was an intelligent man, and Holmes was a brilliant eccentric. They worked as a team. One would have never functioned without the other"* (STEINBRUNNER; MICHAELS, 1978, p. 181), and more than that, *"[...] Watson makes an ideal counterpoint for Ronald's sometimes winsome Holmes – and for once, the actor's insistence that his Watson would not be 'the perennial brainless bungler who provided burlesque relief' is actually borne out"* (BARNES, 2011, p. 181). In the show, Lestrade is the 'brainless' character.

The next year Germany aired a play of *The Hound of the Baskervilles* (*Der Hund von Baskerville*); it was a live performance that was never recorded. After this production, it would be only in 1964 that Sherlock and Watson would be back to the small screen, again in a show by the BBC, *Detective: The Speckled Band*, featuring Douglas Wilmer as Holmes and Nigel Stock as Watson, who did not have that much importance in the story, as *"[...] Nigel Stock's Watson has little to do except chunter away to himself in the background, but he does it agreeably enough"* (BARNES, 2011, p. 54). This episode was a success, leading to more episodes in a series entitled *Sherlock Holmes* that was released the next year. In this new series, with the same main cast now produced by David Goddard, presented twelve episodes, beginning with "The Illustrious Client". There was a strive again for differentiating the characters not only amongst themselves, but from previous adaptations, as Anthony Read, one of the series' script editors stated in *"[...] Holmes and Watson themselves need some adjustment to fit the characters as we are presenting them and to keep away from the Basil Rathbone/Nigel Bruce interpretations which we firmly eschew"* (BARNES, 2011, p. 188); a trend that will be strong within the television adaptations, each generation of actors seeking to distinguish themselves from Rathbone and Bruce.

Germany exhibited six teleplays the next year under the name *Sherlock Holmes* that are said to be based on episodes of the series aforementioned, with the main actor playing Holmes, Erich Schellow, wanting to portray the character emphasizing the drug addiction aspect, but the director wanted to stray from that (BARNES, 2011). Holmes's companion was played by Paul Edwin Roth. In 1968, Radiotelevisione Italiana (RAI) released a two-episode adaptation, while very close to the source, Holmes's actor, Nando Gazzolo, sought to bring a spy-like movie atmosphere to the production (BARNES, 2011), alongside Gianni Bonagura as Watson.

These productions, however, were overshadowed by an adaptation from 1968, considered the most-watched series of all time involving the detective and his companion, and as if that was not enough, it is also a huge mark in television, for it is the first series to be made for airing in color (BARNES, 2011). Composed of sixteen episodes of fifty minutes each, this adaptation counts with Peter Cushing as Holmes and Nigel Stock as Watson, and it is entitled *Sir Arthur Conan Doyle's Sherlock Holmes*. It is certainly not the first one to be released with the author's name preceding the title in the possessive case, but, at least at the time, it emphasized the fact that this adaptation proposes to be as close to the source text as possible, maintaining the "fidelity" the heirs of the author were so keen on demanding of the adaptations, as previously stated. The first episode was *The Hound of the Baskervilles*, and, being a series of milestones, it is fitting that this was the first adaptation of the novel that is filmed in the actual site, Dartmoor. Having had success as Watson in the previous adaptation he was part of, Nigel Stock continued on as the character, but Wilmer, *"[...] afraid of typecasting"*(BARNES, 2011, p. 245), amongst other issues, decided to reject the role. The choice of actor for Holmes needed to be unerring, as he is the main character, but also due to the demand of an actor to suit the atmosphere and style of the new series, and

> Given that Sterling sought to retain the Holmesian credentials of the Wilmer series, albeit in a darker presentation style, there could scarcely be an actor better placed to play his Sherlock than Peter Cushing. Since appearing in Hammer Films' *The Hound of the Baskervilles* (1959), Cushing had continued to milk the British Gothic boom [...], becoming almost synonymous with grim fantasy pictures at the expense of theatre and TV work [...]. (BARNES, 2011, p. 246)

After *Sir Arthur Conan Doyle's Sherlock Holmes*, it would be another four years until the release of the next adaptation. A new *The Hound of the Baskervilles* was produced, this time by the American studio Universal, their last foray into adapting the great detective being the features with Basil Rathbone. The new *Hound* starred Stewart Granger as Holmes and Bernard Fox as Dr. Watson, and, as such, he *"[...] resorted to a Nigel Bruce bluster, but was not overly trying, and evidenced real affection for his companion"* (STEINBRUNNER; MICHAELS, 1978, p. 247). Granger portrayed a *"[...] tepid, torpid Holmes, [...], he's aloof and adrift playing a Great Detective scripted as a stuffy, brand-guzzling gourmand who describes his Baker Street lodgings as his, quote 'flat'"* (BARNES, 2011, p. 82). It feels almost needless to say the proposed series was not successful, the actors' portrayals being the least of the problems – a sunny "Californian" Baker Street, adjustments in the story that ended up silly, Barnes (2011) even compares a sequence of chasing in the episode too low for even *Scooby Doo*. What was supposed to be a three-episode series, each episode with a different detective, ended up being one failed episode featuring Holmes and Watson.

The next year, BBC released *Comedy Playhouse Presents: Elementary, My Dear Watson*, a parody episode actually entitled "The Strange Case of the Dead Solicitors", featuring John Cleese as Holmes and William Rushton as Watson, and *"Much of the show seems tailored to the style of postmodern parody pioneered by Python, leading one to suspect it was written for Cleese"* (BARNES, 2011, p. 47). In 1974, the BBC released an extremely interesting work, *Dr. Watson and the Darkwater Hall Mystery: A Singular Adventure*, written by the novelist Kingsley Amis. In this telefilm, Holmes is away, and Watson is enlisted by Emily Fairfax in the place of the detective to solve her case. The character here is played by Edward Fox, who, despite his choice of acting in a more comedic way, *"[...] makes a personable enough Watson, whose silly-ass delivery masks a thoroughly decent and humane cove. He's not given quite enough to do, although his muddled attempts to stand in for Holmes from beneath a deerstalker provide some real amusement"* (BARNES, 2011, p. 56).

With a one-year break from television, the characters come back to the small screen in 1976 in two titles, *The Return of the World's Greatest Detective*, and *Sherlock Holmes in New York. The Return* was based on the premise of a movie released in 1971, *They Might be Giants*, in which a judge suffering from mental problems thinks he is Sherlock Holmes, and his psychiatrist is a woman, "coincidentally", with the surname Watson. The television program's main characters are a policeman named Sherman Holmes that, after an accident, spends time in a mental hospital accompanied by a psychiatrist named Joan Watson. The episode was not strong enough to guarantee a follow-up, and the series never continued. Now the later, *Sherlock Holmes in New York*, a film made for television that was also released in cinemas, builds the story around the fact that Irene Adler is *the* woman for Holmes, as mentioned in "A Scandal in Bohemia"; in the film, Moriarty has kidnapped Irene's son and Sherlock must solve the case, the ending leaving to the viewer's interpretation in a not-so subtle way that the boy was the detective's son. Holmes, played by Roger Moore, takes on the actor's typified acting *"[...] as an arch, raffish and ageing English roué"* (BARNES, 2011, p. 223) and Watson is played by Patrick Macnee, who

> [...] appears to be solely interested in impersonating Nigel Bruce's Watson with a wheezy rasp oddly appended to the expected bluster.
> This Watson, it must be said, is shockingly poor; [...]. The character serves no useful purpose whatsoever, gamboling along at Sherlock Moore's heels like an aged dog longing to be put out of its misery. He exhibits an especially irritating form of Blimpish buffoonery too [...]. (BARNES, 2011, p. 224)

It appears that the whole film is built around the questioning of whether Scott Adler, portrayed by Geoffrey Moore, is or not Sherlock Holmes' illegitimate heir sired at a week in

Montenegro with Irene Adler, with the reappearance of the buffoonish silly Watson that dominated the cinemas some decades previously.

The year 1977 counts with two adaptations as well, both with well-known actors repeating their roles as Holmes and Watson. The pre-existing series *Classics Dark and Dangerous* presented an episode entitled *Silver Blaze*, featuring Christopher Plummer as Holmes and Thorley Walters as Watson. In this adaptation, Holmes's addiction was strongly prominent through the resource of pale makeup, and the acting very agitated, though still more cold. This Sherlock was paired with *"[...] Thorley Walters' overgrown-schoolboy Watson. The faithful Walters had already supported Great Detectives played by Christopher Lee and Douglas Wilmer"* (BARNES, 2011, p. 46). According to Barnes (2011), Hazel Holt, a reviewer of the television episode, affirmed that the choice for emphasis on the addiction happened due to the production's wanting to update and "jazz it up", in his terms, as Doyle was getting too distant from the new generation of readers and viewers.

The other adaptation from the same year was *The Strange Case of the End of Civilisation As We Know It*, worth mentioning due to John Cleese playing a (new) Holmes. An original story, it feels more as *"[...] A collection of rather laboured sketches only occasionally referring to a barely expounded plot"* (BARNES, 2011, p. 274), and the main characters are not the Great Detective and his companion, but their descendants: Arthur Sherlock-Holmes, grandson of the famous character, portrayed by Cleese, and William Watson, portrayed by Arthur Lowe. Watson's role in this telefilm is heavily dependent on the character's stupidity, serving more as a comic relief in a rather strange story, whose villain is Francine Moriarty, granddaughter of Sherlock's nemesis, pretends to be Mrs. Hudson pretending to be a killer Watson. When the two Watsons meet each other, Holmes can only distinguish them because of the true Watson's personality, as he is

> [..] 'so consistently, relentlessly, almost magically half-witted. Lowe's performance is easily the most enjoyable part of the film, his constant interjections of 'Good Lord!' bearing comic fruit when he meets his double: they burble 'Good Lord!' at each other for what seems like several minutes. (BARNES, 2011, p. 274)

As the copyright on Holmes would be expired in 1980, making it public property, the producer Sheldon Reynolds decided to turn his attention back to Doyle's stories in a way to remake a lot of the episodes of *Sherlock Holmes* (1954) under new titles (BARNES, 2011), coming up with the series *Sherlock Holmes and Doctor Watson*, released in 1979. Featuring Geoffrey Whitehead in the detective's role and Donald Pickering as the doctor, the series shows an interesting new element in their relationship, especially in regard to Watson: as

often as Holmes dismisses the doctor's deductions as wrongful and is sometimes harsh, Watson does the same to Inspector Lestrade, and both the detective and his companion do it together to the poor policeman (BARNES, 2011). Watson follows the "straight man" trope of being the one to deliver the line necessary for a more harsh or even comedic remark by Holmes almost in a mocking way, in turn making the doctor need a relief, finding it in mocking Lestrade.

It is in the same year that Russia comes into the field, releasing *Priklyucheniya Sherloka Kholmsa i doktora Vatsona (*translated as *The Adventures of Sherlock Holmes and Dr. Watson)*. The only known prior adaptation is one of the famous hound story, around 1970, so they are *"[...] broadly untainted by 75-odd years of Sherlock Holmes films and television presentations, they carry no baggage"* (BARNES, 2011, p. 142). This somewhat clean slate proves to be most interesting in this adaptation, as Watson's role is not influenced by previous marking portrayals, such as the Nigel Bruce one, already proven to be either something to strive for or to strictly move away from. Of course, it is almost impossible not to compare or relate it to previous works released in other countries, especially the United States and the United Kingdom, but the episodes certainly are a refreshing way to watch the stories of the Great Detective, who is portrayed by Vasily Livanov, and his faithful companion by Vitaly Solomin. The series begins showing how the two characters met, as in *A Study in Scarlet*, showing a *"[...] rightly youthful, red-headed ex-military doctor"* (BARNES, 2011, p. 140), paired with Holmes's *"[...] wilful ignorance of anything outside his immediate sphere of concern"* (BARNES, 2011, p. 141). One interesting aspect they bring to the adaptation is Watson's activeness, which is too often overlooked but is brought into the screen in the new adaptation. What is also interesting about this adaptation is

> The sophistication and depth of characterisation here is clearly comparable to the approach taken by Jeremy Brett and David Burke in the Granada *Adventures*, made some five years later; indeed, Solomin's fastidious, tidy, nattily-dressed Watson is, on occasion, a dead ringer for Burke's. (In a later episode, Holmes will wound Watson again, laughing at the doctor for failing to see through one of his many disguises. [...] Watson vows to be Holmes's chronicler, a self-reflexive note being struck in this closing declaration: 'Yes, they'll read my stories in all the different languages – in Austria, in Japan… in Russia!' (BARNES, 2011, p. 141)

Alan Barnes (2011) considers this adaptation and, consequently, the pairing of Livanov and Solomin to *"[...] figure in the higher reaches of the Holmes/Watson pantheon – up there with Rathbone and Bruce, Brett and Burke, Cushing and Stock"* (p. 140). The series was unknown to the rest of the world for more than two decades, especially in the West, due to lack of distribution of content and the language barrier. With the advent of the DVD and the

Internet, it becomes much easier to have access to other countries' materials, especially because it also becomes easier to promote content and reach a greater audience. The series ended up reaching Western countries in the beginning of the new millennium, in DVD form with English subtitles.

After being the fourth doctor in the British science-fiction show *Doctor Who*, Tom Baker was back to the small screen in 1982, in a new adaptation of *The Hound of the Baskervilles* by the BBC, this time in three episodes. While *"[...] Baker's loud Holmes dominates each scene he's in"* (BARNES, 2011, p. 87), the chosen pairing companion for the detective, Terence Rigby, *"[...] seems rather lost as a mumbling Watson"* (BARNES, 2011, p. 87), whose bland performance as the doctor in comparison to the detective can be considered the reason why the series was not picked up for continuation; when Holmes is not present in the screen due to sending Watson to start the investigation in Dartmoor, the doctor's character is not strong enough to make it an interesting piece of work worth a follow-up.

Young Sherlock: The Mystery of the Manor House, released in 1982, is made of eight episodes, and had the 21-year-old Guy Henry as the famous detective. Because the stories are centered in Holmes's youth, Watson is not present in this adaptation, with the premise that he has received a series of recordings – after Holmes's death – from the detective narrating cases from when he was younger. The company responsible for producing this series, Granada Television, decided not to make a second, opting instead for producing what would become *The Adventures of Sherlock Holmes* (1985).

The Baker Street Boys, from 1983, by the BBC, brings a new dimension to adaptations of Doyle's stories. The premise of the series is based on Anthony Read's questioning of *"[...] What happened when Sherlock Holmes wasn't around?"* (BARNES, 2011, p. 37), therefore focusing the adventures of the episodes on Sherlock's six "irregulars", the children who aid him in investigations when he needs information that can be more easily obtained in the streets. Holmes, portrayed by Roger Ostime, and a more paternalistic Watson, portrayed by Hubert Rees, do appear in the episodes, though not as their central characters. One of the issues that prevented the series from being continued was the children's heavy cockney accent, which made it difficult for a greater (American, especially) audience to understand (BARNES, 2011).

Two more adaptations were released in the same year, *Sir Arthur Conan Doyle's The Sign of the Four* and *Sir Arthur Conan Doyle's The Hound of the Baskervilles*, featuring Ian

Richardson as Holmes and David Healy as Watson in the first and Donald Churchill in the later. While Richardson's acting is fitting to the character, Healy's Watson is

> [...] so ineffectual his presence barely registers. David Healy (1932-95) plays the doctor with a soft Irish accent but little obvious effort. [...] Healy had been overawed to be given the opportunity to play Falstaff opposite Richardson's Ford in *The Merry Wives of Windsor*, and apparently brought his subsequent 'hero-worship' of the actor to Watson's perception of Holmes. If so, it doesn't work – Healy's approach negating the possibility of his Watson making his own mark. (BARNES, 2011, p. 260)

Donald Churchill's performance is not so different from Healy's, as he *"[..] makes more of an impact than Healy's, but his burly duffer of a doctor, each line mumbled through a mouth seemingly full of cotton wool, fails utterly as a foil to Richardson's Holmes"* (BARNES, 2011, p. 256).

As previously mentioned, in the year of 1984, Granada Television released what would become one of the most relevant Doyle's adaptations, *The Adventures of Sherlock Holmes*, comprised of thirteen fifty-minute episodes in color. The producers wanted the series to be as "faithful" to both the canon stories and the *Strand* illustrations made by Paget, going as far as recreating the scenes shown in the drawings in the television episodes (BARNES, 2011). Chosen for a role that would mark the generation, Jeremy Brett was cast as Holmes, and David Burke as a younger-than-usual Watson, *"[...] a straight man to warm a sometimes cold and erratic Holmes"* (BARNES, 2011, p. 25). Due to the number of episodes in this series, the characters can be better constructed and developed over the course of time, something that is particularly enriching of television shows – and adaptations (MITTELL, 2015, Ebook). The high quality of production of the series could only be possible as

> The critical and commercial success of *Brideshead*, shot entirely on film and with a budget of some £5 million, redefined the nature of British television production. Suddenly, it was possible – desirable, even – for the independent companies to indulge themselves in literary, languidly paced and lavishly mounted evocations of a mostly mythical English past, and yet still make a profit from overseas sales. Heritage TV was born. (BARNES, 2011, p. 24)

Another factor that contributed to the series' large success was that by that year, the Sherlock Holmes canon had already been public domain for four years. As commented previously on this chapter, the sons of Conan Doyle, responsible for the Conan Doyle estate after his death, were extremely strict in their permissions for adaptations, especially when it came to the ones being produced in the United Kingdom; they were more lenient on other countries' adaptations and non-canonical stories' adaptations to the audiovisual, but *"[...]any potential series of serial adaptors were [...] expected to pay close observance t the original texts"* (HEWETT, 2015, p. 193). Because the heirs had no copyright control of what was

going to be featured in the adaptations, the producers of this new series, although wanting to stay as close to the source as possible, were able to make alterations in the stories so that they would fit the television episodes better, which opened up new opportunities of stories to adapt; due to the Conan Doyle brothers' control of adaptations and prohibition of altering the canonical text, a lot of stories were considered impossible to adapt, considering that

> [...] Narratives frequently consist of *ex post* reported speech, and several tales are comprised entirely of conversations conducted in the Baker Street rooms. A degree of 'opening up' is therefore necessary, quite aside of the fact that, if Watson's first-person narrative is not retained (as was usually the case on television), a degree of re-writing is required to incorporate him into much of the on-screen action. (HEWETT, 2015, p. 196)

The same year counted with Peter Cushing's return to playing Sherlock Holmes on the small screen and his final main role in *The Masks of Death*, a very fitting name for an original production focusing on the detective's later years, due to Cushing being in his seventies – the script was written with him in mind for the role (BARNES, 2011). The companion to his detective was played by John Mills, also in his seventies, and since the character is not able to write the stories anymore, he hires a secretary so that the world is still able to read the great adventures of the Great Detective. The telefilm was supposed to have a sequel, but due to Cushing's advanced age and health issues, it was never commissioned.

Two years later, Jeremy Brett would reappear as Holmes in the series *The Return of Sherlock Holmes*, a two-part series that released seven episodes in 1986 and four more in 1988. As his companion this time around, the actor Edward Hardwicke was chosen, and

> [..] The join is seamless, with Hardwicke's older, wearied doctor trudging a lonely path as a part-time police surgeon at the opening of *The Empty House*. In a significant improvement on Doyle's faintly incredible original, John Hawkeworth's deft adaptation has Watson called to examine the body of airgunned aristo Ronald Adair at the outset, giving Holmes rather more reason to choose this moment to reveal to his friend that he did not, after all, die in the Reichenbach spume three years before. (BARNES, 2011, p. 154)

Although Hardwicke would give a solid performance on the role, it is Brett's portrayal as Holmes that calls more our attention to this adaptation. In the first seven episodes, we see a more active character, which contrasts with the extreme opposite in the four later episodes; his personal life immensely influenced this adaptation, as his wife passed away in 1985 due to cancer and the actor suffered a breakdown in between filming the episodes, being admitted to a mental hospital (BARNES, 2011). There were problems in the production itself, but Brett's personal life contributed to the perceived decline in the last episodes of this Granada series.

Between the filming of the episodes of the two parts of the series and after his discharge from the hospital, Jeremy Brett was back at work to be in the telefilm to be released

in the gap year between the seven first episodes and the last four of *The Return of Sherlock Holmes*. This time, he would undertake the role in *The Sign of the Four* alongside Edward Hardwicke as Watson, whose

> [...] attraction towards Mary is touchingly sketched in [...] though, in order to not compromise the Holmes/Watson relationship in future instalments, the Watson/Morstan marriage is deleted. Watson is left to sigh unrequitedly at the window of the 221B while the unconcerned Holmes subsides into a post-investigative stupor. (BARNES, 2011, p. 236)

Future adaptations would show that it is possible to portray the marriage and still have the Holmes/Watson relationship, naturally slightly different due to Watson not living at 221B Baker Street anymore, but nonetheless still relevant to the cases.

Due to financial issues at the end of the series aforementioned, the last two episodes that would be featured in it were rethought into a feature-length telefilm adaptation of *The Hound of the Baskervilles*, released in 1988. Expecting a great deed from the movie based on the previous works released by Granada Television, it is said that the public in general was disappointed, not only because of the strict low-budget of the movie, but also because of Jeremy Brett's portrayal of the Great Detective. *"[...] Rendered more owl-like than hawk-like by the various medications he was subject to [...], Brett's characterisation is just as softened around the edges as his appearance"* (BARNES, 2011, p. 88); the character's personal pace was too slow to be agreeable, and it made the film have a much more dragging rhythm than what the public was used to, and

> [...] To make matters worse, the rather unprepossessing supporting cast picks up Brett's torpid pape, holding pauses for unfeasibly long periods that should have been smartly cut short in the editing process. In particular, the scenes of Watson's arrival at Baskerville Hall are so somnolently acted and directed they seem like some kind of underwater ballet. (BARNES, 2011, p. 88)

It is not a surprise that the movie was a failure in the public's and critics' eyes, and what aggravates the whole ordeal is the fact that this is one of the most beloved stories – it was Doyle's own favorite Holmes story – and one of the most adapted, which lead the beginning of Jeremy Brett's acting career's demise.

In the year of 1989, the ongoing series *Alfred Hitchcock Presents* released an episode entitled *My Dear Watson*. The episode begins with a Hitchcock recording in color sitting in a chair wearing a deerstalker hat while blowing bubbles from a pipe, as a way to thematically introduce what was about to come. Holmes is portrayed by Brian Bedford and a very chipper Watson by Patrick Monckton, the episode being their first adventure after Holmes "returning" from the dead after the Reichenbach Falls confrontation with Moriarty. It was, however,

"Plodding and predictable, the sheer pointlessness of My Dear Watson might have been a virtue in a play with parodic intent" (BARNES, 2011, p. 30).

Even after the failure that was 1988's *The Hound...*, Jeremy Brett was to star again as Holmes and Hardwicke as Watson in a new television series by Granada, this time, *The Case-book of Sherlock Holmes*, made of six episodes, all of them released from February to March of 1991. The series did not have the same quality standard as the *Adventures*, because *"The selection of stories dramatised [...] is questionable not merely because some of them are 'difficult', requiring significant alteration or broadening-out for the purposes of commercial television [...], one queries the production team's choices on the grounds of repetition"* (BARNES, 2011, p. 42). This was supposed to be Brett's last foray into the role of the Great Detective in the small screen, and the series was promoted as such, but the actor changed his mind, featuring in more productions the following years.

Also in 1991, the adaptation of *The Crucifer of Blood*, a play, was released. One of the most interesting facts about this play is that its second run in the stage, in 1980, featured none other than Jeremy Brett, for the first time, in the role of the faithful doctor, and Holmes was portrayed by Charlton Heston, who came to play the same role in the telefilm adaptation. Brett, however, was not to be featured in this one, the doctor being portrayed by Richard Johnson, *"[...] as a distinctly repressed Watson"* (BARNES, 2011, p. 50). Both actors' portrayals are not captivating enough to make it a good-paced film, but it is still worth mentioning for Brett's participation in the source medium for the film.

Released in 1992, Brett's next telefilm would be *The Master Blackmailer*, and his acting game was back on track, alongside a strong cast that included Hardwicke as Watson again, this time his role a little more relevant, being responsible for attacking the villain when it proved necessary. Barnes (2011) considers it one of the best adaptations of this second phase of Granada's series and films (post-Brett's emotional breakdown), as *"[...] the script uses as much of Doyle's dialogue as is humanly possible [...] and adds scenes only to enrich, rather than alter, the original"* (p. 114). But it is also in 1992 that Christopher Lee returns to his role as Holmes in two telefilms: *Sherlock Holmes and the Leading Lady* and *Incident at Victoria Falls*, accompanied by Patrick Macnee as Watson. Both films were not exactly mindful of period-appropriate details, and some scenes were too comedic without much sense in relation to the films' overlying plots. Despite both actors' advanced ages at almost seventy, their on-screen relationship is what calls most our attention in the works: Lee and Macnee had actually gone to school together at a very young age (BARNES, 2011), so their camaraderie

has been built for decades, and this translates to the small screen in a way that the dynamic between the two characters is remarkable. Firstly thought as an eight-part series, it ended up being transformed into two films that were not extremely successful, but still marking due to the Watson-Holmes relationship.

The next two years would be known for two more Jeremy Brett films and one series adaptation, *The Last Vampyre* (1993), *The Eligible Bachelor* (1993), and *The Memoirs of Sherlock Holmes* (1994). *The Last Vampyre*, with the same main duo starring in the telefilm, adapts the short-story "The Sussex Vampire" (1924), using more of the supernatural to build the case Holmes has to solve than Doyle himself ever used and, even though the title of the short-story includes "vampire", we discover that the woman accused of being so was actually just sucking poison out of her baby to save his life, but the film uses various elements to bring this extra aspect to the plot. Needing to develop on the short-story's resolution simplicity so that there can be a film of 108 minutes, the writers needed to add much more to it, especially when it came to characters.

> The writers working on the various Jeremy Brett series discovered this problem early on: they had cries, they had a detective they had clues, but they had an obvious suspect who then turned out to be guilty. No surprise there, and so no drama. In order to beef up the stories, they needed to introduce red herrings, suspects who have means, motive and opportunity but who, in the end, turn out to be innocent. (BARNES, 2011, p. 107)

The second movie of the same year, *The Eligible Bachelor*, also evokes the supernatural aspect with Holmes's strange dreams in an extremely slow-paced movie paired with an *"[...] insanely logical"* (BARNES, 2011, p. 59) plot, another adaptation that failed to appease the public – and the Conan Doyle estate –, leading to the producers deciding to make and release another series to try to improve Brett's Holmes reputation (BARNES, 2011), leading to the 1994 six-part series *The Memoirs of Sherlock Holmes*. The series, however, proved to be troubling from the beginning of its design:

> [...] On the one hand, [...] they had turned more of Doyle's stories into television episodes than anyone else, and were now left, broadly speaking, with the dregs – the stories Doyle wrote to fulfill contractual obligations or churned out in a rush between patients. On the other, [...] they found themselves having to write around an actor who was effectively dying before their eyes. (BARNES, 1022, p. 115)

The solutions to both problems appeared in the issue of style, the producers needing to make the series appealing to the public at least visually, especially because Brett was ill during the filming, making these last six Holmes's portrayals not worthy of comparison with the beginning of his career as the detective; his condition became so severe that the writers ended up having to rewrite some episodes to put Mycroft in the main role, investigating the

cases with Watson. The series was also lacking in what Holmes's fans were so keen on watching and expecting: the detective's deductions. It is no wonder that the final work of Brett and Hardwicke as the famous duo was not the great ending the characters deserved.

In the end of 1993, the American channel CBS released a much appropriately named *1994 Baker Street: Sherlock Holmes Returns*. The telefilm presented a recently defrosted Holmes in contemporary times, aided by Amy Wilmslow, a trauma doctor whose interest in buying an old property taken care by a Mrs. Hudson is what causes Sherlock to come back to the living world from deep freeze. The movie was not critically acclaimed, but what makes this adaptation interesting is that *"The CBS network has twice attempted to present a defrosted Sherlock at large in present-day America, accompanied by an attractive female doctor"* (BARNES, 2011, p. 134), because in 2012 the same network releases a contemporary serial adaptation featuring a British Holmes – though not having gone through the same process, just a "normal" citizen of this day and age – and a female Doctor Watson as his companion. Certainly not a coincidence.

With an almost six-year hiatus – not considering an animation released in 1999, to be mentioned in the next subchapter –, the next production would come to the small screen in the year 2000, a Canadian telefilm adaptation entitled *The Hound of the Baskervilles*. Having previous thirteen other adaptations of the same novel as a background, the producers needed to bring something new to entice the public to watch and enjoy the well-known story. It is a new era for the Great Detective and the doctor. Matt Frewer, portraying Holmes, brings a *"[...] playful over-gesticulation to his amusingly idiosyncratic choices of loungewear"* (BARNES, 2011, p. 89), playing *"[...] a boldly uncompromising variation on Holmes"* (BARNES, 2011, p. 89). This character *"[...] has the foursquare credibility of Kenneth Welsh's Watson to lean on"*(BARNES, 2011, p. 89), but more than that – and that is what makes this adaptation so interesting –, Watson has a significant role in this film, more than what is usually seen in the same story adaptations. He is the one responsible for the largest part of the progress of the plot, and while in other films and episodes Holmes would be present in most of the action, in this case, he only appears when Watson is in trouble and is not capable of escaping the situation unharmed by himself. This also makes the doctor not only more active as a character, but as stronger as well, confronting Holmes about how the detective treats him.

Frewer and Welsh would reprise their roles in two more telefilms released the next year, *The Sign of the Four* and *The Royal Scandal*. In *The Sign of the Four*, the characters

repeat the same dosage of characterization that worked so well in *The Hound*…, albeit not approved by a lot of Holmes's purists for deriving from the source texts a little too much for their tastes (BARNES, 2011). Watson is also portrayed in the film as having *"[...] protective, paternalistic faith in Mary Morstan"* (BARNES, 2011, p. 238), and his strong portrayal was moving the films' series forward into production. In *The Royal Scandal*, adaptation of both "A Scandal in Bohemia" and "The Bruce-Partington Plans" (1908), Watson continues to strengthen his character even more, as he *"[...] gets a few decent moments – and, in contradicting police surgeon Professor Morgan's findings at the autopsy of Cadogan West [...] he even manages a draw a nicely underplayed nod of approval from Holmes"* (BARNES, 2011, p. 159.

The telefilm that debuts the 2002 adaptations is *Sherlock*, a joint production of Great Britain and Switzerland, with James D'Arcy as Holmes and Roger Morlidge as Watson, here portrayed as an inventor. Although the producers had the objective of this being an adaptation not dependent on Sherlock Holmes clichés and actually to move away from overused stories and characterization, *"[...] we find Sherlock [...] to be little more than a bad photocopy of Young Sherlock Holmes sexed up with lashings of absinthe, slices of eviscerated brain and an ever-priapic lead in dire need of a very cold shower"* (BARNES, 2011, p. 167).

Another adaptation released in 2002 was the final installment of the series of Canadian telefilms featuring Matt Frewer as Holmes and Kenneth Welsh as Watson, *The Case of the Whitechapel Vampire*. The movie takes inspiration from the Basil Rathbone/Nigel Bruce films (BARNES, 2011), but the closing seems too off-putting, cartoonish, and silly for a movie of that standard – with a character wearing a rubber mask –, but there is no doubt about the rationality of the plot, all supernatural elements explained logically, especially because *"[...] Holmes is so ardent about his rationalism throughout [...] that it has a touch of crusading zeal about it"* (BARNES, 2011, p. 44).

The next movie released in the same year was another adaptation of *The Hound of the Baskervilles*. By this time, there have been around sixteen films of the same short-story, so it is necessary that the new films or episodes made about it bring new elements so that they are not just a repetition; the screenwriter brings *"[...] an edge of unpredictability, of danger and surprise"* (BARNES, 2011, p. 90). With Richard Roxburgh as Holmes and Ian Hart as an *"[...] emotional yo-yo of a Watson"* (BARNES, 2011, p. 91), one would expect that the film would present the characters' relationship as usual and at least good characterization, but

> A Holmes minus the dreary accoutrements of deerstalker, Meerschaum and violin is all well and good; a Holmes who jacks up cocaine in a train station toilet is at least different; but neither in themselves are the making of a character. [...] Nor is this Holmes especially distinct from Ian Hart's ferret-faced Watson, and it's impossible to perceive just why the pair hang out together – especially since the script makes a point of establishing the fact that Watson cannot ever trust Holmes. (BARNES, 2011, p. 91).

As previously mentioned, a clear distinction between the two characters is necessary so that their relationship works; if they are just the same, there is no contrast, no need for Watson to be around the detective so much – even in programs where Watson has a bigger role in the investigation, he (or she) is not Holmes, as will become more relevant in an episode of *Elementary*, but that will be discussed more thoroughly in the fourth chapter. The telefilm, however, had a follow-up work, released in 2004 and entitled *Sherlock Holmes and the Case of the Silk Stocking*, featuring Ian Hart reprising his role as Watson, but with a new Holmes to complete the duo: Rupert Everett, bringing a new aggressive approach to portraying Holmes in the small screen, as he *"[...] displays a ruthlessness rarely seen in the character, it's to Everett's credit that his Holmes can pull off an act of such on-the-face-of-it terrible cruelty, without turning off his audience entirely"* (BARNES, 2011, p. 204). Watson's role in the movie seems rather minor, his soon-to-be wife more relevant when Holmes needs extra information on the case.

The year of 2007 brings the series *Sherlock Holmes and the Baker Street Irregulars* to the small screen, taking on the idea of *The Baker Street Boys*, but *"[...] this new production restored the detective to the centre stage – and cast him in an intriguing new light, too, as a rather sad, past-his-prime figure nursing a lifetime's worth of unacted desires"* (BARNES, 2011, p. 201). The Great Detective is portrayed by Jonathan Pryce, and Watson by Bill Patterson, and their long personal friendship aids in the portrayal of the Holmes-Watson relationship.

After this two-part series, it is going to be another three years until the detective is seen in the small screen again, this time in BBC's series *Sherlock* (2010-), and, two years later, *Elementary* (2012-), by the CBS, is released, both series the main objects of this research. In 2013 Russia is responsible for airing an eight-episode adaptation entitled *Sherlok Kholmes*, and there has been news of a completely different new series, this time produced in Finland, *Sherlock North*, to be released sometime between 2018 and 2019.

1.3 Adapting to Animation

The body of adaptations of Doyle's stories is not only composed of live-action movies, there are quite a few titles of animated films and series dating back to the 1980's. This subchapter is meant to be more informative in regard to what has been produced up to this day, as there is a lack of material available on the titles hereby mentioned. In 1983, *The New Scooby and Scrappy Doo Show* presents an episode entitled *Hound of the Scoobyvilles*, a clear take on the famous novel beloved for adaptations. In the same year, two animated films are released, *Sherlock Holmes and the Baskerville Curse* – again adapting from the same source – and *Sherlock Holmes and the Sign of the Four*. In 1984, the Mystery Machine guys are back to Holmesian forays in *The New Scooby-Doo Mysteries: Sherlock Doo*, featuring characters supposedly descendants of Moriarty, Irene Adler and Stapleton.

It is in 1984 that another animation is released, this time an eight-episode Japanese series entitled *Sherlock Hound*, directed by none other than Hayao Miyazaki, co-founder of the Studio Ghibli and responsible for innumerous animated films, a few of them award winners. In this series, all characters are dogs, each with a particular anthropomorphic breed; Sherlock actually resembles more a fox than a dog, and Watson is a Scottish Terrier that is overweight. In 1986, The Walt Disney Company releases *The Great Mouse Detective*, one of the most famous animated adaptations of Doyle's stories for the simple fact that it counts with Basil Rathbone voicing Holmes, and Dawson, the Watson of the film, was based on Nigel Bruce's characterization.

In 1988, *Alvin and the Chipmunks* presents an episode called *Elementary, My Dear Simon*, in which the chipmunks star as Doyle's characters. The next year, *Slimer! And the Real Ghostbusters* showcase an episode entitled *Elementary My Dear Winston*, featuring the ghosts of the famous characters. A few years later, it is time for *The Teenage Mutant Ninja Turtles* to have their turn in *Elementary, My Dear Turtle*. Interesting to notice the use of the famous sentence in the title of the cartoon's episodes, already showing proof of the power adaptations have in changing the canon, considering the sentence was never once uttered by Holmes in the stories.

Some years later, in 1999, *Sherlock Holmes in the 22nd Century* is released, a series of twenty-six animated episodes, fast-paced for the new generation of viewers. After a decade, *Batman – The Brave and the Bold* animated series presents *Trials of the Demon"*, an episode in which Batman goes to the past to aid Holmes and Watson in defeating comic book villains.

In 2010, Warner Bros Entertainment releases in DVD *Tom and Jerry Meet Sherlock Holmes*, filled with references from the canon.

This shows the range of popularity of the stories, adapted to children's – and adult's – animations, especially considering that some of the audiences might have never read or even heard of the Great Detective before watching a certain work. Holmes and Watson's popularity has been present year after year, decade after decade, generation after generation; it survived the turn of the millennium, the new developments of technologies, as the stories are adaptable to several contexts and historical periods – and even species. The famous duo has been rethought and recharacterized in each generation's adaptations, some years a more comic approach dominating the screens; other years, writers and actors staying as far as possible from the typified characterization. The new generation presented in the two series here studied is not entirely new, it has been present in small elements throughout time, culminating in the beginning of the second decade of the 2000's, and will be properly analyzed in Chapter 4 under the theoretical lens presented in the next chapter.

2. THE VALLEY OF THEORY

2.1. About Textual Narratives

To begin our foray into analyzing the proposed works in this thesis, it is important that certain terms are defined – and discussed – beforehand so there are no doubts in the matter of concepts. To aid in the initial terminology, due to her theoretical framework encompassing characterization more thoroughly, Mieke Bal's work *Narratology* (2009) was chosen, for narratology itself is a great tool to help us understand and talk about the structure of narratives. Having said this, her initial proposal is that any narrative can be divided into three layers: text, story, and fabula. This division is not new; Barthes, Genette, and many other authors have theorized about it, with slightly different terms. The text is the layer in which the story is told by a narrator to a narratee, the story is the content of said work, and the fabula is the series of chronological events (BAL, 2009).

The narrative text is told to the reader by a narrator, one of the most analyzed concepts and extremely relevant to this thesis, because *"[...] The identity of the narrator, the degree to which and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character"* (BAL, 2009, p. 18). The most common categorization of the narrating agent is into first and third person, but Bal brings an interesting counterpoint to this: that the narrator itself is always a first person and calls the second term "absurd", as *"[...] the narrator is not a 'he' or 'she'. At best the narrator can narrate about someone else, a 'he' or 'she'"* (2009, p. 21). The terms she proposed to replace these two are *external narrator* (EN), and that happens when the narrator *"never refers explicitly to itself as a character"* (BAL, 2009, p. 21), and character-narrator (CN), when the *"'I' is to be identified with a character, hence, also an actor in the fabula"* (BAL, 2009, p. 21).

Considering our narrator is a CN, we will focus on that classification from now on. An interesting detail is that "[...] A cn usually proclaims that it recounts true facts about her – or

him – self" (BAL, 2009, p. 21). In the case of the novels analyzed in the next chapter, the narratives can be considered Watson's recollections from the time he met Holmes onwards. A lot of his narration focuses on the cases and on Sherlock himself, but through his "writings", we are able to know even more about the CN. With this kind of proposal in a narrative, "the reader not only believes her but understands her behaviour, better than she can herself" (BAL, 2009, p. 22) – or himself, as is the case here.

Another consideration to be made is when

> [...] The actor 'I,' which, from the point of view of identity, coincides with the narrator, is, however, not important from the point of view of action. It stands apart, observes the events, and relates the story according to its point of view. A narrator of this type is a witness. The question whether the story it tells is invented can no longer be asked.

As Herman and Vervaeck state in *The Handbook of Narrative Analysis* (2001), Watson can be a witness for great part of the works of the Sherlock Holmes Canon, and is, in fact, in *A Study in Scarlet*, as will be seen in chapter 3 – the authors classify Watson as a witness narrator in general, not opening for other possibilities. However, in *The Hound of the Baskervilles*, Watson, still the character-narrator, has more agency while in Dartmoor, setting the scene for adaptations that will portray him in a more active role, and this will culminate in *Elementary*'s Watson becoming a detective herself. And *"Since the narrator so clearly pretends to testify, it must also, supposedly, make clear how it got its information"* (BAL, 2009, p. 27). If it's not clearly stated in the text, then the reader must assume that the narrator was present when the events happened, and if this is the case, *"[...] focalization is localized with the character-bound narrator who refers to herself and is, therefore, perceptible in the text"* (BAL, 2009, p. 27), making it possible for us to follow the formula the author mentions and adapt it to the bigger picture of the two novels: CN(p) [CF ('I')-Watson(p)], meaning that a perceptible character-narrator is also the focalizor of the text, in our case, Watson.

To sum up the possibilities, *"Sometimes the narrative 'I' exclusively narrates, [...]; it can also perceive, [...]; and it can also act, [...]. When it acts, this action may remain limited to testimony"* (BAL, 2009, p. 28) and, depending on the novel, the situation can vary or remain constant, such as is the case of *The Hound of the Baskervilles*. In *A Study in Scarlet*, however, the second part of the novel is narrated by an unknown external narrator to give the reader a background on the murderer and his victims. Because it is not narrated by Watson, this part will not be taken into consideration in the next chapter for further analysis, but it is still worth mentioning at this point to exemplify how the narrative situation can change. The following excerpt is of said part, entitled "The Country of the Saints".

> The two castaways, John Ferrier and the little girl who had shared his fortunes and had been adopted as his daughter, accompanied the Mormons to the end of their great pilgrimage. Little Lucy Ferrier was borne along pleasantly enough in Elder Stangerson's waggon, a retreat which she shared with the Mormon's three wives and with his son, a headstrong forward boy of twelve. Having rallied, with the elasticity of childhood, from the shock caused by her mother's death, she soon became a pet with the women, and reconciled herself to this new life in her moving canvas-covered home. In the meantime Ferrier having recovered from his privations, distinguished himself as a useful guide and an indefatigable hunter. So rapidly did he gain the esteem of his new companions, that when they reached the end of their wanderings, it was unanimously agreed that he should be provided with as large and as fertile a tract of land as any of the settlers, with the exception of Young himself, and of Stangerson, Kemball, Johnston, and Drebber, who were the four principal Elders. (DOYLE, 2014, p. 90)

There are no indications as to who the narrator really is, especially because it is an external one, and he gives us no clue about is identity. It is inserted in the middle of Watson's writing, which can make us question how he got in contact with this narrative, and did he write it? Or did he just insert a narrative written by someone else in the middle of his reminiscences? As we cannot know for sure, we do not consider this Watson's narration.

It is important to remember that, in a text, not everything that is written can be considered narrative, that is, the narrator can present non-narrative comments throughout the work (BAL, 2009). In proposing such, Mieke Bal presents the term argumentative, to be used for *"[...] any statement that refers to something of general knowledge outside the fabula"* (2009, p. 33), and *"[...] Not only opinions but also declarations on the factual state of the world fall under this definition"* (p. 32). If it is an opinion, it is usually presented as *"[...] self-evident"* (BAL, 2009, p. 33), masking the subjectivity – even in character-narrated texts, as it will be seen in the next chapter. The argumentative writings can also show the ideology present in the text in a more explicit manner (BAL, 2009).

In regard to description, Bal (2009) affirms that it is *"[...] a privileged site of focalization, and as such it has great impact on the ideological and aesthetic effect of the text"* (p. 35). Considering that our chosen novels are both narrated and focalized by the same character – excluding the second part of the first novel – it is not going to vary, but this is relevant because descriptions *"[...] help the imagined world of the fabula become visible and concrete"* (BAL, 2009, p. 36). The author then defines description as *"[...] a textual fragment in which features are attributed to objects. This aspect of attribution is the descriptive function. We consider a fragment as descriptive when this function is dominant"* (BAL, 2009, p. 36). We need to pay attention to the manner in which these descriptions are inserted in the narrative, because they *"[...] characterize the rhetorical strategy of the narrator"* (BAL, 2009, p. 41). In a case in which the narrator needs to mask his subjectivity, the descriptions

will need to be naturalized, that is, the reader needs to feel they are absolutely necessary for the understanding of the work.

Following her ideas, there are three possible types of motivation in a literary work. The first one, on the story level, is through looking, via focalization, and, according to the author, it is the most common and *"[...] least noticeable"* (BAL, 2009, p. 42), but the character *"[...] must have both the time to look and a reason to look at an object. Hence the curious characters, the men of leisure, the unemployed, and the Sunday strollers"* (BAL, 2009, p. 42), that is, what is written is what the character sees. The second type of motivation is through speaking, on the text level; this happens when *"[...] The character-bound speaker must possess knowledge which the character-bound listener does not have but would like to have"* (BAL, 2009, p. 43), that is, there is an outside need for the description. The third type of motivation occurs on the level of the fabula, when *"[...] the actor carries out an action with an object. The description is then made fully narrative"* (BAL, 2009, p. 43).

Motivation is also important in the (audio)visual media. Bal (2009) exemplifies with a painting, and *"[...] In this way the work is the pictorial equivalent of a narrative told by an imperceptible, external narrator, an EN(p)"* (p. 44); this works for audiovisual as well. We need to consider that film (and television) is *"[...] an expository medium: its narrative mode is 'showing'"* (BAL, 2009, p. 44). There are, of course, possibilities of it presenting a "telling" mode, but they are not necessary – nor the rule – in every case. In this type of medium, *"Motivation is a way of making the relationship between elements explicit"* (BAL, 2009, p. 45), working with camera movements, repetitions, colors, etc. This, however, will be discussed more thoroughly shortly. Back to descriptions in the written literary works, according to Bal, writers turn themselves to rhetoric so that they can convey a natural and necessary state to them (2009).

> Descriptions consist of a theme (e.g., 'house'), which is the object described, and a series of sub-themes (e.g., 'door,' 'roof,' 'room'), which are the components of the object. Taken together, the sub-themes constitute the nomenclature. They may or may not be accompanied by predicates (e.g., 'pretty,' 'green,' 'large'). These predicates are qualifying when they indicate a characteristic of the object ('pretty'); they are functional when they indicate a function, action, or possible use ('habitable for six people'). Metaphors and comparisons can occur on any level. A metaphor can replace the theme or accompany it. The same holds for the sub-themes. (BAL, 2009 p. 46)

Considering these relations, Bal (2009) then specifies six types of description that can appear in a text. The first, named the "referential, encyclopaedic" one, has as its objective to pass on to the reader the knowledge, without any kind of figure of speech, very straight-forward. The second type, "referential-rhetorical" description, has a twofold objective: *"[...]*

to convey knowledge and persuade" (BAL, 2009, p. 47) through words, content, subthemes, and *"[...] evaluative predicates"* (BAL, 2009, p. 47), and in this case, the presence of figures of speech is allowed. The third case is called "metaphoric metonymy", in which *"[...] metaphors are made of each individual component. [...] Only the comparing elements are found in the text which, as a result, is of a very metaphoric nature"* (BAL, 2009, p. 47). The fourth, "systematized metaphor", presents the elements in comparison to other objects, all in relation. The fifth, "metonymic metaphor", presents elements that are related to each other. The final one, "series of metaphors", consists of *"[...] a metaphor which is expanded without continually referring to the compared element. The metaphor is repeatedly 'adjusted', creating the impression that the compared element is elusive and indescribable"* (BAL, 2009, p. 48).

According to Bal (2009), at the text level of a narrative, a character is *"[...] a complex semantic unit"* (p. 113), presented with *"[...] distinctive, mostly human characteristics"* (p. 112), so that they can resemble real-life people. As it will be seen later in the subchapter on television, *"Narrative [...] thrives on the affective appeal of characters"* (p. 112), that is, the reader will feel closer – or more distant – to a narrative depending on his/her relation to the characters of such work. Hamon (1972) proposes three general categories for characters[3]: referential characters, motor[4] characters and anaphoric characters. The first category concerns historical, allegorical, mythological, and typified characters; those characters that belong to a cultural frame of reference and will have certain aspects fixed, such as the way they act and their appearance. The second category, the motor characters, represents the presence of what the author calls "spokesman" characters, those that mark the presence of the author, reader, or their correspondents in a text (HAMON, 1972), and one of the examples he gives for us to grasp the concept better is John Watson. The third and last category, the anaphoric characters, concerns those that are related to the narrative itself; these characters will be responsible for moments of flashback, prediction, interpreting clues, remembering things from the past that are relevant, etc. Of course, the characters are not limited to only one category, according to the author, they can be part of more than one simultaneously or at different moments in the work.

One of the first ways the reader – and even a narrator – can get in contact with a character is through *prefiguration*, that is, when other characters in the narrative mention

[3] From the original *personnages-référentiels*, *personnages-embrayeurs*, and *personnages-anaphores* (HAMON, 1972, p. 95).

someone that the narrator (especially a CN) will only meet later, even if by a little difference. This early description already contributes to the image we will have of a character, mainly considering their relationships with others. According to Philippe Hamon (1972) as well about the first image the reader can have of a character, it is important to take into consideration that

> [...] la détermination de l' « information » du personnage, représenté sur la scène du texte par un nom propre et ses substituts, se fait en général progressivement. La première apparition d'un nom propre (non historique) introduit dans le texte une sorte de «blanc» sémantique (p. 98).

In proposing a framework for characterization, Bal (2009) states that it must be simple, in order for it to be *"[...] A summary of the kinds of information the readers have at their disposal in order to construct an image of a character, and a summary of the information they actually use while doing so"*(p. 119). And while her proposal is centered on the written text, we have to acknowledge that *"[...] direct or indirect knowledge of the context of certain characters contributes significantly to their meaning"* (p. 119), that is, the reader's reading and overall cultural baggage can play its part to bring new meanings to the characters in a way that makes them more (or less) predictable in the text (BAL, 2009). This usually happens with what she refers to as historical and legendary characters that are part of the frame of reference – thus her use of the term referential characters –, the extratextual information that the reader refers to when reading.

These characters, when presented in a fictional work, have predictability surrounding them, because the reader expects them to behave a certain way and have such appearance consistent with their background information, and if they don't, *"[...] they would no longer be recognizable"* (p. 121); a deviation from that, however, could bring an element of surprise and innovation to the text. While Sherlock Holmes and John Watson are not historical nor really legendary characters, due to the amount of adaptations and references in other cultural works, the readers – and viewers – have certain expectations, sometimes strong, surrounding those characters when they get in touch with new material presenting them. Considering this, it is possible to affirm that *"[...] every character is more or less predictable from the very first time it is presented onwards. Every mention of the identity of the character contains information that limits other possibilities"* (BAL, 2009, p. 124). The author then goes on to identify what elements can act as limiting of possibilities in a character's construction, listing pronouns (he, she) to limit gender, gender itself, if the character is a narrator, the name – especially when considering adaptations –, the physical description, profession, and textual

[4] As translated and used by Wiese (2008).

genre. However, *"[...] None of these determining factors is in fact determining at all. The fact that [...] (they) are mentioned creates an expectation. The story may fulfill it, but may just as easily frustrate it"* (BAL, 2009, p. 125), that is, *"[...] information about a character's predictability can only provide clues to its potential determination"* (BAL, 2009, p. 125).

Taking all of this into consideration, how does one construct the image and content of a character? According to Bal (2009), there are four principles to this construction: repetition, accumulation, relationships with other characters, and transformations. The first one, repetition, means that the relevant characteristics about a character are repeated throughout the narrative work, not always in the exact same form, but they still will mark appearance, behavior, or any other aspect. But a character is not only made from repetition, the accumulation of information about it aids in its overall image, since it *"[...] causes odd facts to coalesce, complement each other, and then form a whole"* (BAL, 2009, p. 126). The third element, the matter of relations, is as relevant because it is how we establish the relationships between the characters we have, and we then can see if those are different in how they behave, talk, and even think; it is also *"Ce qui différencie un personnage P_1 d'un personnage P_2, c'est son mode de relation avec les autres personnages de l'oeuvre, c'est-à-dire un jeu d ressemblances ou de différences sémantiques"* (HAMON, 1972, p. 99). The last element, transformation, if actually done to a character, can alter its entire initial construction, and we can see that through its relations to others and new repeated information when in contrast with what was already known of the image of the character. Those elements are indeed important, but *"[...] la « signification » d'un personnage [...] ne se constitue pas tant par répétition [...] ou par accumulation [...], que par différence vis-à-vis des signes de même niveau du même système, que par son insertion dans le système global de l'oeuvre"* (HAMON, 1972, p. 99).

The information about a character can be present in the text in a number of ways: they can *"either be mentioned explicitly by the character itself, or we deduce them from what the character does"* (BAL, 2009, p. 131). In the matter of characterization by other characters, this is called qualification, according to the author, and this can be explored in three different manners. The first case is when a character talks *"about itself to itself"* (BAL, 2009, p. 131), what she calls self-analysis, but the reader needs to have in mind that this cannot be taken for the absolute truth, as this can be extremely unreliable in many cases. The second case is when the character talks *"about itself to others"* (BAL, 2009, p. 131), and if the conversation is kept, the qualification is then considered plural, which may – or may not – result in a confrontation between them, as the character being talked about does not necessarily need to

be present at the moment. The third one is when *"the narrator makes statements about the character" (BAL, 2009, p. 131)*, but according to Mieke Bal, there is also a possibility of unreliability. In the matter or deductions from actions, Bal (2009) names it qualification by function, and in this category, *"the reader's frame of reference becomes a crucial element in picking up such qualifications"*, as they are usually not as explicit as the previous ones. The reader then needs to pay attention to the events of the narrative in order to identify this less explicit characterization.

The next type of characterization of characters, for Bal, happens in the fabula level, now referring to them as actors, who either *"cause or undergo"* (BAL, 2009, p. 201) events, therefore having functional roles to the development of the narrative. For the scholar's work not to be all over the place, it is necessary to make a selection of the actors that will be taken into consideration; *"[...] In order to acquire insight into the relations between events, it is necessary to limit the actors to the category of functional actors"* (BAL, 2009, p. 202), that is, the ones that really help the narrative move forward and have a goal – this goal being *"[...] the achievement of something pleasant, agreeable or favourable, or the evasion of something unpleasant, disagreeable or unfavourable"* (BAL, 2009, p. 202). According to the author, this model of investigation will have the actors as actants, going deeper to explore the possible divisions of the classes of actors.

The division that Bal (2009) considers to be the most important is between subjects and objects. The actors that have a goal, an aspiration, are the subject-actants, while the goal itself is the object-actant – the goal might or might not be a person, and in case it is not, it can be a state of being the subject-actant wants to achieve. According to Herman and Vervaeck (2001), this term, actant, *"[..] does not refer to the actual manifestation of a character in the text, but rather to a specific role a character plays as an abstract agent in a network of roles on the level of the story"* (p. 52) – story here being Bal's fabula. This shows that characters can be analyzed in two instances of the narrative work; in one, they are referred to as characters, and their construction will be seen as their representation – and traits – written about them; the other instance will look at their functions in the work, what roles they play in the portrayed events. They are, then, complementary, and not exclusive, so in order for us to have a better comprehensive understanding of a character, we must go through both paths of analysis.

Because *"The intention of the subject is in itself not sufficient to reach the object. There are always powers that either allow it to reach its aim or prevent it from doing so"*

(BAL, 2009, p. 204), we need to consider more classes of actors. The class of actors that is supportive of the subject-actant and act in aid is named power (BAL, 2009), and the class that receives it is the receiver, who is often the same character as the subject. A. J. Greimas's terms are *destinateur* and *destinataire*, usually translated as sender and receiver, but Bal argues that power is a more sited term for the first because *"[...] sender suggests an active intervention or an active participation"* (BAL, 2009, p. 204).

When considering those who aid the subject-actant, Bal (2009) makes the distinction between power and helper. While the power *"has power over the whole enterprise / is often abstract / often remains in the background / usually only one"* (BAL, 2009, p. 207), the helper *"can give only incidental aid / is mostly concrete / often comes to the fore / usually multiple"* (BAL, 2009, p. 207). The power can be negative, preventing and making it difficult for the subject to approach his goal/object. When the helper is a negative force, we refer to it as opponent, who *"opposes the subject at certain moments of the pursuit of his or her aim"* (BAL, 2009, p. 209), and it is incidental. Another force is the anti-subject, not considered to be an opponent for the author, because it *"pursues his or her own object, and this pursuit is, at a certain moment, at cross purposes with that of the first subject"* (BAL, 2009, p. 209)

An aspect of the actors for us to consider that can be relevant for the later analysis of the chosen novels is competence. According to Bal, *"[...] If the process of the fabula can be seen as the execution of a program, then each execution presupposes the possibility of the subject to proceed to execution"* (2009, p. 210), and this possibility of action is what is called competence. Greimas divides it into *"the determination or will of the subject to proceed to action, the power or possibility, and the knowledge or skill necessary to execute the aim"* (BAL, 2009, p. 210). In detective stories, such as is the case of this thesis, the detective and the culprit, although in opposition, can have the same competences – the type of knowledge and skills necessary to both investigate and commit the crime –, but *"[...] What characterizes the detective story is that the murderer fails in his or her competence: he makes a mistake"* (BAL, 2009, p. 210), and that will be the difference between both characters in this matter.

The first matter of further classification of the actors was opposition, the second, competence, and the third is truth value, that is, the 'reality' of the actants within the actantial structure (BAL, 2009, p. 211). This aspect considers how the actors sometimes can apparently be something when, in truth, they are the complete opposite; we can consider an actor to be a helper at certain moment, but later on we may find that it was actually an opponent, and vice-versa, for example. In regard to this, Bal (2009) states that

> 'Truth' exists in the coincidence of existence and appearance, of the identity and qualities of an actor on the one hand and the impression she makes, his or her claims, on the other. When an actor is what she appears, she is true. When she does not put up an appearance, or, in other words hides who she is, this identity is secret. When he neither is nor puts up an appearance, he cannot exist as an actor; when he appears to be what he is not, this identity is a lie. (p. 212)

This relation can also be taken into consideration for the fabula itself, *"[...] as it allows us to compare the actantial structures of apparently widely different fabulas"* (BAL, 2009, p. 212). Some fabulas can be heavily dependent on the principle of the secret, such as detective stories, and considering this model, we can interpret and analyze them to see their similarities and differences, especially considering the proposal of this thesis, which is to analyze John Watson's role in the novels and in the adaptations, further aiding us in the identification of the role and how different the actantial structure is in the novels as compared to the new audiovisual works.

2.2. On the Matter of Adaptation

The first term that probably comes to mind when thinking about relations between texts themselves is "intertextuality", coined by Julia Kristeva in her essay "Word, Dialogue, and Novel", written in 1966. This was one of the first attempts to bring into the light the "mosaic" nature of literary texts, emphasizing the polyphonic and "derivative" nature of original works that, in turn, can invalidate the thought that adaptations and translations are secondary works. And, as mentioned before, when we say text, we do not restrict that term to the written pages; it encompasses music, film, television, paintings, etc., whatever is "readable".

For this thesis, we have chosen to use the term adaptation to refer to both television shows analyzed and to the other audiovisual works mentioned in the first chapter and, Linda Cahir brings a definition of what it means to adapt, in a more general way, and it *"[...] means to alter the structure or function of an entity so that it is better fitted to survive and to multiply in its new environment. To adapt is to move that same entity into a new environment"* (2006, p. 14). Hutcheon, in the first pages of her seminal work, presents a definition that she will explore throughout the aforementioned, that adaptation is

- An acknowledged transposition of a recognizable other work or works
- A creative and interpretive act of appropriation/salvaging
- An extended intertextual engagement with the adapted work (2006, p. 8)

It is important then to consider the media of the texts, both source and adaptation, as *"[...] In many cases, because adaptations are to a different medium, they are re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system [...] to another"* (HUTCHEON, 2009, p. 16). The term intermediality, or intermedial, according to Irina Rajewski, *"[...] designates those configurations which have to do with a crossing of borders between media, and which thereby can be differentiated from intramedial phenomena as well as from transmedial phenomena"* (2005, p. 46). Our choice to refer to the television series here analyzed as adaptations has to do with the overall approach of this thesis: they are, indeed, remediations and, more specifically, intermedial works when considering their relations to the source texts, but because we presented a brief timeline of works in the first chapter and will contemplate how the audiovisual works from the past have shaped the way characters in Sherlock Holmes products are configured, therefore considering an intramediality, we have chosen to maintain our use of the term adaptation.

In the beginning of adaptation studies, as many others, there was a hierarchy between source text and adaptation, putting the (usually) literary work into a pedestal, so that the adaptation could properly pay it homage and the respect critics felt it deserved. Scholars have, since then, in their theoretical works, proposed a rupture of this hierarchy, disestablishing literature as the primary and most important text, putting both works onto the same level of value. As Linda Hutcheon (2006) states, adaptation *"[...] is a derivation that is not derivative – a work that is second without being secondary"* (p. 19). But as it is possible to see in reviews and comments around the internet, people in general still contribute to this long overdue overvaluing of the source text when they write and enunciate sentences such as "the book was better than the movie", "the book is always better than the movie", "the book has so many more details than they can put in a movie", or even "it wasn't faithful to the book", just to mention a couple of examples using the most common type of adaptation we get into contact with. Besides the matter of value, the matter of faithfulness is still very much present, even though adaptation scholars have refused the judgement for a long time. But what is to be faithful in an adaptation? Are there levels of faithfulness that the authors have to abide so that the adaptation is considered valid? How is this judgement of value being constructed in the minds of people? Both of these matters are extremely subjective issues, as each person will have a different opinion on what should have been done so that it was a better experience. What we need to take into consideration is that all of these new works are also subjective interpretations of the source texts they propose to adapt, as each film maker (or other medium

adapters) will present their interpretation in the final product (XAVIER, 2003). A certain adaptation is an author/director's interpretation and view on the subject, in a specific setting of time and space, that is, *"[...] from the adapter's perspective, adaptation is an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new"* (HUTCHEON, 2006, p. 20). The same source text can generate two extremely different new texts if produced in two different locations, as the cultural and historical baggage (of both person and community) will influence on the process, as *"[...] In shifting cultures and therefore sometimes shifting languages, adaptations make alterations that reveal much about the larger contexts of reception and production"* (HUTCHEON, 2006, p. 28).

The value of adaptations is actually of great importance, as they are able to alter both slightly and/or completely the cultural polysystems. According to Itamar Even-Zohar (1990), a polysystem is a system that is *"[...] dynamic and heterogeneous in opposition to the synchronistic approach"* (p. 42). Our rejection of the judgement of value here presented builds on the notion that

> [...] the polysystem hypothesis involves a rejection of value judgements as criteria for an *a priory* selection of the objects of study. [...] If one accepts the polysystem hypothesis, then one must also accept that the historical study of phenomena as polysystems cannot confine itself to the prestigious segments [...]. (EVEN-ZOHAR, 1990, p. 43)

Considering this, using the website Google Trends, a general term ("sherlock holmes livro" and "sherlock holmes book") was chosen to see the impact – at least superficially – that these adaptations have caused in the United States, in the United Kingdom, and in our country regarding searches for Sherlock Holmes's books. There has been a great increase in this very broad search term since January of 2010; it is possible to say that this is due to the release of Guy Richie's *Sherlock Holmes* in December of 2009, though not with 100% of certainty without further research. What makes it possible to make such supposition is the fact that we have a peak towards the end of 2010 in Brazil, and in January of 2012 and 2014 in the three locations, and these dates coincide with the releases of the three seasons of BBC's *Sherlock.* In the following graphic, the blue line represents the search term "sherlock holmes livro" in Brazil, the red represents "sherlock holmes book" in the United Kingdom, and the yellow represents "sherlock holmes book" in the United States of America.

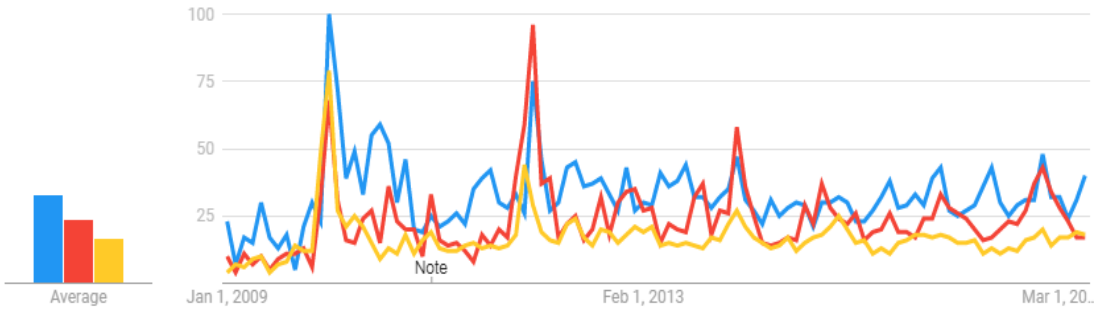

Image 1 – Google Trends graphic

This broad search term was used to illustrate that these new adaptations have brought Doyle's works back into evidence, because it is visible that, before 2009, especially in Brazil, there was not a strong demand or even need of such books. The second peak chronologically is in August of 2010, days after the release of the first episode of *Sherlock*. The most significant peak abroad in the UK and the second most in Brazil and USA is in 2012, when the second season of the British series aired and *Elementary* started to air on CBS.

Taking into consideration these most recent adaptations of the Sherlock Holmes's stories, it is possible to notice a movement as the stories are more on the center of attention, so maybe Doyle's creation has been going through a renewal of position within the polysystem because of the adaptations. Since the release of the BBC series, for example, there are new books being released with the canon stories featuring images of the series on the front cover, so the editorial market has taken advantage of this new relevance of Sherlock Holmes. The stories were already in our polysystem before, but they have gained more visibility with the new adaptations, a case that is similar to Tolkien's *The Lord of the Rings* (1954) (INDRUSIAK, 2013), but, in this specific case, the adaptations introduced the written works to Brazilian readers. What this means for the Holmes canon today is that the process of adapting to television resignifies the character and changes the dimension of the relations between Sherlock and John.

It is most interesting to notice that even within adaptations themselves there is a strong hierarchy, especially with the two television shows chosen here. The first thing that we notice is in the amount of studies published on both series: the difference is extreme. There is a high number of works published analyzing, it's possible to find so much more o*n Sherlo*ck than on *Elementary*. The series are set two years apart of difference, one began in 2010 and the other in 2012, so it is definitely not a matter of the latter being too recent to have articles about it. A cursory research on internet websites, there seems to be a priority to talk about *Sherlock*; it is noticeable due to the number of articles and even whole books – even if collecting articles –

dedicated to the series, and *Elementary*, up to this date, still has no books, and only a handful of academic articles. As of news articles in general, the amount is similar, but it is clear the preference of the BBC series over the CBS one. When CBS announced the series, actually, there was heavy judgement of it being a copy of th*e Sherlo*ck series, due to it being a contemporary version set in New York, that is was not original or creative to do it, as we can see in articles such as "'Sherlock' versus 'Elementary' – homage or rip-off?"[5] (BEHR, 2013), "Steven Moffat 'Annoyed' By Sherlock Show Elementary, Fears Damage To 'Brand'"[6] (CONNELLY, 2012), "US plan to 'copy' Sherlock angers BBC"[7] (MIRROR ONLINE, 2012). Adaptations being set in their contemporary time is actually a Sherlock Holmes tendency that is not new, as it was mentioned in the first chapter of this thesis. It was only in 1940 that the first adaptation set in the Victorian times was released, so to say it is a mere copy because of that makes no sense. And even though both series initially seem so different from one another in their premises, when one looks more in depth into both, it is possible to see that they actually have a lot of similarities, though still not a mere copy, including the fact that they can both be considered police procedurals, according to Tom Steward (2012) – which will be commented on the next subchapter and more thoroughly argued in chapter four.

2.3. About Television (and Genre)

To begin our subchapter on the matter of television, it may seem obvious to some, but it is necessary that we define at this point in the thesis what a television series is. According to (SEABRA, 2016), it is a weekly scripted program that shows the story of a group of characters, with no ending in sight, usually broadcasted during the evening – the ones with the highest audience numbers are given prime timeslots, while smaller shows have worse timeslots to fight for their right to continue being exhibited –, also graced with a high production value, especially cable programs, they can either be episodic or serial or both, presenting higher narrative complexity (MITTELL, 2006). Episodic series are the ones in which the episodes do not necessarily have a connection, that is, the viewer can turn on the television – or the chosen device – and watch a random episode without feeling the need for watching the previous one; this mode is more common in comedies. When the episodes are

[5] Available at < http://www.sfgate.com/TV/article/Sherlock-versus-Elementary-homage-or-5105316.php>.
[6] Available at < https://www.bleedingcool.com/2012/03/21/steven-moffat-annoyed-by-sherlock-show-elementary-fears-damage-to-brand/>.

serial, it means that they have a continuity, that is, the viewer needs to have watched all the previous episodes to understand the story of a later one; in serial television, the episode usually begins with a montage of a quick summary of events that happened in the previous episode and also events that happened maybe more than a season previously but are relevant to what will be watched.

It is useful for us to now make a brief stop and comment on the matter of the literary genre before continuing talking about the television one, because they are heavily connected, especially for us to consider the works by Doyle chosen for this thesis. The Sherlock Holmes canon's works are considered to be detective stories. According to Albuquerque (1979), the detective stories had their origin in adventure novels, due to the duality of good vs evil, and, throughout time, the genre was developed and it became what we know today as the famous mystery and investigative stories. The detective stories as a genre, like many others, has subdivisions with certain specificities that distinguish them from one another. For Todorov (2013), the classic detective stories had its golden age during the two great wars, and his nomenclature for it is whodunit; this kind of novel presents two narratives: the one about the crime itself, and the one about the investigation. The crime narrative is usually absent in these novels and will only be revealed later, and the investigation narrative is usually narrated not by the detective, but by a friend, who states that he is writing what the narratee (or even the reader) is reading, showing how he/she acquired the knowledge of the process and the resolution. The second subdivision for Todorov is the noir novel (*roman noir*), and in this case, the two narratives are joined, and they're not narrated like a written memoir as the other, but one of the major differences is that the detective and the narrator are not as safe as before, and anything can happen to them during the investigation. In the contemporary noir novel – contemporary to Todorov in the 1930s – what marked the genre was its themes. There is a third subgenre, the suspense novel, that borrows elements from the previous two: from the whodunit, it borrows the mystery and the two narratives, but like the noir, the second narrative is more than just a recounting of the investigation. Within each subgenre there are more divisions, and this shows how plural the genre can be. Before the genre flourished, however, this division was not clear, and the author states that Doyle's works are mixed: there are stories like the subgenres whodunit, and stories like the noir (TODOROV, 2013).

As stated previously, the line of intellectual detectives starts with Edgar Allan Poe's character C. Auguste Dupin, portrayed in three stories named "The Murders in the Rue

[7] Available at < http://www.mirror.co.uk/TV/TV-news/us-plan-to-copy-sherlock-angers-bbc-173350>.

Morgue" (1841), "The Mystery of Marie Rogêt" (1841), and "The Purloined Letter" (1842). The Argentinian writer Jorge Luis Borges (1978) goes as far as to say that Dupin can be considered an archetype, for he is the model that many authors after Poe will use to write their detectives, one of them being Doyle's Sherlock Holmes, that, in turn, will become the model for new detectives from then on, including the audiovisual media narratives (ALBUQUERQUE, 1979). But these detectives are not on their own. Dupin had a roommate, who is the narrator of his stories, and so does Holmes. This is actually a very common feature in detective stories, and great part of the companions share similar characteristics, such as being of inferior intellect as compared to the detective – and even the reader, sometimes –, making the explanation of all the details of the investigation a necessity for the narrative, besides being a way for the reader to learn all that has happened (ALBUQUERQUE, 1979); in fact, these friends/companions/mates are the ones who narrate the stories in most of the cases, and Albuquerque (1979) states that these characters are the helpers of the narratives – even though it would be most appropriate to refer to them as actors, considering the mention of their functional role.

The three basic elements of a detective story are the detective, the criminal/perpetrator, and the crime itself, whatever it may be (ALBUQUERQUE, 1979). But more than that, according to Albuquerque (1979), there needs to be a limited number of suspects – and if initially there isn't, the detective then must work to narrow the list down –, the reader needs to have the same information the detective has (in the case of intellectual detectives), but he cannot reach the conclusion before the detective does, the suspense created by the changing of suspects of one particular crime, there needs to be a means to commit a crime (if a crime of murder, a weapon or poison), and there is also the search for the perfect crime, which is when the detective knows who the real criminal is, but has no concrete evidence to prove it, although he states that this is a paradox, because in this kind of literature, there always needs to be a solution. Most stories are then structured around this pattern, in a very similar way that procedural television series are constructed.

A marking feature of a procedural series is the structuring of the episodes, which are usually forty-two to forty-five minutes long, and are divided into four acts interrupted by commercials, easy to identify even when watching the episode in DVD or via a streaming provider due to either light cliffhangers or due to the story's division. The first act is called a "cold open", and it is the scene that portrays a crime in progress or its being discovered; the second act is the initial attempt at solving it, which is going to lead to a dead end; the next act

shows some sort of crisis in the solution attempt due to misleading testimonies and evidences, and the final act of the episode is its closure, when the investigators reach a solution with no room for uncertainties and usually orally reconstruct the crime scene so that the viewer can have full knowledge of who is the culprit, the motive and/or the manner, depending on the case (SEABRA, 2016). In an article about the structure of *CSI* and how it is a procedural show, Michael Allen (2007) presents a similar scheme considering how narratological terms can aid in a summary to talk about the story:

> [...] A crime has been committed through a series of events: the fabula. The duty of the CSI team is to piece together this fabula through the gathering of evidence which will confirm its linear sequence. The various dead ends of investigation, false testimonies by suspects and conflicting evidence are the efforts of the syuzhet to prevent this, or at least delay its inevitability. The fabula is then eventually presented, [...] in a summary scene which concludes each episode. (p. 69)

It is relevant to mention this feature considering that *Elementary* is produced by the American network CBS; even though the network produces a myriad of different shows and is frequently in the audience leadership, it is certainly known as a producer of procedural shows, having amongst its titles the *CSI* franchise starting in the year 2000, *Without A Trace* (2002 – 2009), *Cold Case* (2003 – 2010), *NCIS* (2003 –) and spin-offs, *The Mentalist* (2008 – 2015) and *Criminal Minds* (2005 –) and its spin-offs. While there is no doubt as to whether *Elementary* is a procedural, *Sherlock* certainly raises the question. Produced by the BBC, the series transits in the heritage television genre, that is, the historic/period drama that the UK is famous for producing. However, the series also presents elements in common with Elementary and other procedural shows, a fact that both some "purist" fans and scholars seem to disregard when considering the British production, we believe mainly due to it being considered "genre" and not "quality" television, which brings the matter of value back into the discussion foreground again, even if not explicitly said so. The fact that there is even a differentiation between the so-called "genre" and "quality" television leaves the impression that an entire television genre is superior to the other in terms of quality, without exceptions, which can lead to some questions such as: What exactly is quality television and what can fit into it? Who decides what is quality or not? Can genre shows be considered quality at the same time? Can quality shows not be fit into genre categories as well? If we consider Sherlock, Tom Steward (2012) argues that while Sherlock is indeed a heritage show – which is a genre with very defining characteristics on its own –, it is also a procedural, erasing the barrier between genre and quality as oppositions.

> In terms of crime television, Sherlock adopts the aesthetics and narrative style of contemporaneous U.S. police/detective series which foreground new technologies intra-diegetically and in the production process [...]. The program overlaps

> particularly with CSI in terms of technology being made part of the visual style, for instance the Internet text on screen in Sherlock mirrors CSI's graphic representations of forensic databases. It also dictates the way shots are composed and edited: laboratory poses and montages in Sherlock eerily resemble those in CSI, as does the mode of narration, for example. The centrality of technology in the detection process and the use of flashback in an alternate visual style. However, Sherlock also has elements of the UK mystery drama (Inspector Morse, 1987–2000; Midsomer Murders) with corresponding formats (the 90-minute drama), literary sources (mystery novels) and some form of anachronism, be that older periods or contemporary settings which refer to the past. [...] It is the negotiation of these two manifestations of the TV crime genre that makes Sherlock distinctive. (STEWARD, 2012, p. 144)

We need to consider then how both television series are similar as well, and not only focus on their differences in a way to emphasize some sort of hierarchy or show how one is better than the other; that is not the objective of this thesis: our proposal is to see how Watson's role has been developed in both series, speculating how adaptations can influence and change the cultural polysystem, to the degree of reconfiguring an established famous character, and not in any way judging them for their quality, especially when seeing they share the same characteristics. Besides that already mentioned, Elementary expands on the Doyle canon, creating cases so that it fits into the procedural formula while using elements from the source stories, and

> Sherlock oscillates between the fan-conscious and impartial TV adaptations of Holmes stories. The first two episodes both demonstrate a close affinity with the narratives, characters, and (often minor) details of the Conan Doyle canon. "The Blind Banker," while incorporating elements of the canon (cipher plot devices from "The Dancing Men," for example), privileges the series' generic and institutional affiliations with the episodic police procedural formula. (STEWARD, 2012, p. 142)

With the objective of an analysis based on the fact that *"[...] The conventional elements of narrative structure – characters, plot patterning, setting, point-of-view and temporality – can be regarded as systems of signs which are structured and organized according to different codes"* (STAM; BURGOYNE; LEWIS, 1992, p. 69), we will present in the next subchapter the theoretical terms that will be used to discuss both television series in the fourth chapter. Because of these different codes, sometimes the terminology one uses to analyze a literary work does not translate or adapt well when applied to a different medium, such as the term focalization, which will be discussed shortly, therefore it is necessary to have the knowledge of medium-specific terms and codes to be able to analyze it and not be hindered by concepts, focusing here on the matter of narration and characters and their specificities.

2.4. About Audiovisual Narratives

One of the main and first distinctions made between the written and the audiovisual medium is that one of them "tells" and the other "shows", respectively. That distinction, however, can be contested when we take into consideration that the camera from an audiovisual text can also be a narrator, that is, it *"[...] defines the angle, the distancing, and the modes of the vision that, shortly, will be subject to another choice coming from montage that will define the final order of the scene"*[8] (XAVIER, 2003, p. 74, our translation). With that, the first more thorough distinction needed is between the literary and the audiovisual narrator. According to Peter Verstraten in his seminal work *Film Narratology* (2009), *"[...] A literary narrator is an agent making linguistic utterances"* (p. 7), and even the basic distinction between the narrator is relevant; while in novels we have only the presence of a textual narrator, in the audiovisual medium, we have the filmic, which in turn is subdivided into two narrators, and

> [...] The main function of a filmic narrator is to show moving images (possibly with printed text) and to produce sound (possibly in the guise of spoken text). Since images and sounds can each tell a different story, I propose to divide the filmic narrator on the visual track and a narrator on the auditive track. [...] It is up to the filmic narrator to regulate the interaction between both sub-narrators. (VERSTRATEN, 2009, p. 8)

Whereas descriptions of either characters, setting, and objects in literature are usually explicit, *"[...] Since an average shot immediately reveals a whole range of details, cinema always involves implicit description: it reveals but does not explicitly describe"* (VERSTRATEN, 2009, p. 52). In the audiovisual medium, there are two ways, according to Peter Verstraten (2009), that this implicit description happens. The first one happens when the camera proposes a more general view, not based on any character's perception, and is *"[...] a matter of showing things overspecifically: the scene offers an impression of the general ambiance without highlighting details"* (VERSTRATEN, 2009, p. 52). The second case, called selective framing, happens when the shots are manipulated – they always are, according to the author, but some are more commanding of the spectator's attention (VERSTRATEN, 2009) – through the means of *"[...] camera operations, framing, and different angles, [...] particular lenses, the workings of light and dark, adding colour, and*

[8] From the original: *"[...] define o ângulo, a distância e as modalidades do olhar que, em seguida, estarão sujeitas a uma outra escolha vinda da montagem que definirá a ordem final das tomadas de cena"*

other techniques" (VERSTRATEN, 2009, p. 53). Implicit description is the general rule of the audiovisual, except for when there is use of the voice-over narration.

Because the audiovisual heavily relies on the overspecificity of showing, *"[...] the appearance of characters is immediately clear"* (VERSTRATEN, 2009, p. 55), but we need to be mindful of the person or object being shown on the screen and the manner in which they are presented to the viewer (VERSTRATEN, 2009), and one of the first impacts the spectator has with characters is through the choice of actors. In written texts, all we have to have a visual image of the character is our imagination, and in audiovisual, obviously, the visual image is the actor and/or actress, who can be considered text themselves (MAST, 1982), because *"[...] actors serve as sites of intertextuality, merging viewer memories of previous characters and knowledge about off-screen lives to color our understanding of a role"* (MITTELL, 2015, Ebook). To be more specific, *"[...] in genre films, actors are cast because their physiques already suggest certain character traits"* (VERSTRATEN, 2009, p. 57) it is interesting for us to make a brief parenthesis here and consider an adaptation mentioned in the previous chapter, *Sherlock Holmes* (2009). The actor chosen to portray Holmes was Robert Downey Jr, and we cannot ignore the action-hero baggage he brings to the character, fitting perfectly with the tone of the movie in that moment, when comic books were being adapted into blockbusters. One of his most famous roles is that of Tony Stark/Iron Man, first portrayed by him in 2008 in *Iron Man*. With innumerous Marvel movies to be released in the next years, *Sherlock Holmes* as a more action-packed movie fits the blockbuster trend of the time. Elementary's choices of actors are certainly interesting as well on a similar note; Lucy Liu has landed several roles in action-packed movies in which she has fighting skills, and the series' Watson will see herself needing such abilities both for cases and personal threats, and will end up being a perfect match for a muscular tattooed Holmes portrayed by Jonny Lee Miller, who insists on Watson learning how to fight – at first, singlestick, but developing to other martial arts as well.

The positioning of the characters on a shot can tell the viewer a lot about who they are and how they can behave, verging on the possible knowledge of that character's interior state. Of course, it is much trickier to talk about interior states of audiovisual characters; when one reads a literary work, especially the ones narrated by a character-bound narrator, we do have access to their emotions and thoughts in a much clear way – although some narrators can be unreliable or try to hide them, we still have access and can analyze and use their written words as evidence. There are resources in the audiovisual media that can help us have that

knowledge, the most common and explicit one being the voice-over narration, as already mentioned, and even though it can still be unreliable on purpose, it still is the more explicit reliable way for the viewer to know what is going through a character's mind. This resource is commonly used in cinematic adaptations, and though television series can also count with such narrator, it is generally less common. Of course, one of the ways we can have access to the character's interior is through their speech, especially when they are conveying their feelings about a situation, but is still less explicit than having full access to their minds, because if they are modeled after human beings, we can observe their bodily expression in order to have an idea whether they could be lying or not. When that is the case, not having certainty through explicit written or spoken narration, the viewer – and mainly the scholar proposing to analyze such work – must take into consideration other factors that aid in the construction of the character, and matters of editing and camera movement can convey interior states, as will be seen shorty, but besides these,

> [...] moving-image media convey subjective interior states through the accumulation of exterior markers of what we see and hear about characters: appearance, actions, dialogue, and other sorts of evidence explicitly presented within the narrative discourse. Viewers necessarily infer and construct interior states of characters, filling in internal thoughts through a process of reconstruction and hypothesizing. (MITTELL, 2015, Ebook)

There is a difference, however, between the position of the characters and the framing of a shot; in one, the focus in on the characters, and in the later, it is on *"[...] how much is shown within a shot"* (VERSTRATEN, 2009, p. 70), beginning from the choice of camera angle and even screen format, because depending on the size chosen, it will be able to fit more or less inside it. We can relate the framing with the characters in the matter of distance, for example, as *"[...] A character who often appears in close-up tends to build up narrative 'credit': there is a good chance that his or her vision will become known to the viewer. However, the reverse is also possible"* (VERSTRATEN, 2009, p. 71). The usage of camera lenses can also have impact on how we interpret a scene, as they can *"[...] be used to distort perspectives"* (VERSTRATEN, 2009, p. 71), but also to *"[...] determine the level of focus in the image. If both foreground and background can be seen, the focus is either on both (deep focus), or on one (shallow focus), or it shifts from one to the other (rack focus)"* (VERSTRATEN, 2009, p. 72). With the choice of deep focus, for example, the viewer has more access to the whole frame and is able to pay attention to all details of the shot, as was already previously mentioned, but with shallow focus, there can be meanings related to one's mental state or focalization. To keep on the subject of camera related to characters and focalization for now, it is also necessary to consider the camera movements made in scenes.

> [...] the narrative motivation for a camera movement can be found primarily on the level of the actions (and consequently the level of the fabula) [...]. Camera movements might also primarily concern the level of focalization. A much-used method is to have the camera move toward the face of a character (dolly forward) when he or she is looking intently at some object or when he or she has made a major discovery. The camera might also advance to draw attention to the internal object of focalization. [...]
>
> The camera can also move – or refrain from moving – in order to focalize externally. (VERSTRATEN, 2009, p. 74-75)

Editing can have a great impact on the viewer's perception and interpretation of a film or television series, especially on the matter of time and space, either with explicit manipulation or subtle – here referring to when the manipulation has clear relevance to the viewer's perception of events. According to Verstraten (2009),

> [...] editing can make time and space diverge. [...] An uncut shot narrates in the present tense and temporality cannot be manipulated in any way other than by altering the image, for instance by slowing or accelerating the take [...] or by showing the images backward. A cut, however, marks the length of a shot and makes it possible to revise the order of shots. [...] a single shot can be repeated as often as necessary and a single event can be approached from all sorts of different angles. (p. 79)

While it is relevant, we will not extend ourselves too much on the matter, as other authors have done so, presenting then a summary of the possibilities of editing. The first presented by the aforementioned author is called cross-cutting, also known as intercutting, and it defines simultaneity in the audiovisual, with the camera-narrator alternating two scenes that are happening at the same time; it *"[...] is the visual equivalent of the idea expressed by 'meanwhile'"* (VERSTRATEN, 2009, p. 80). However, the idea is that the two scenes are going to converge at some point, differentiating it from parallel editing, that is when the camera-narrator alternates between scenes, but they do not connect; this type of editing has the purpose of creating a comparison of either a contrast or similarity between two (usually) different worlds – *"[...] foremost it serves a social argument"* (VERSTRATEN, 2009, p. 81). More than that,

> [...] the possibility of montage adds a second level to the first narrative level formed by the principle of monstration. In the case of editing, a narrative agent intervenes visibly. Both a change in camera positions and the shifting of a scene are examples of such undeniable interventions. In my viewing, filmic narration can be defined as 'showing' with the option to edit. (VERSTRATEN, 2009, p. 81)

We can also consider the camera movements in relation to the adjustment of the focus of a scene, and one possibility already mentioned previously is the deep focus, and the author states that it can be considered montage because it is up to the viewer to interpret a division of the shot (VERSTRATEN, 2009). Another possibility mentioned by the author is the one

called pan-and-zoom, in which *[...] The camera revolves horizontally around its own axis without changing position, while at the same time focusing on important objects or faces that appear in front of the camera"* (VERSTRATEN, 2009, p. 76).

Regarding editing as a manner to breaking the chronology, the first type Verstraten names is the flash pan, and it is a *"[...] horizontal camera movement in which the camera seems to be spinning so fast that the images become recognizable. The short flash pan functions as a sign of a temporal ellipsis"* (VERSTRATEN, 2009, p. 85). The opposite of the representation of ellipsis is the overlapping editing, in which an event that was extremely fast is repeated in a way to slow things down.

One of the most common and at the same time important editing type is the reverse shot, because it is the one in which the character whose perspective we are able to watch works is the one who will be more relatable and identifiable to the viewer. The reverse shot is particularly worth mentioning because we have to consider that

> [...] The camera cannot register anything but a limited view. By means of a pan it can record that which is to the left and right of the initial shot, and by means of a tilt it can move up or down, but the biggest 'gap' remains in the area directly behind the camera. Reverse shots can show what is lacking from our current perspective. [...] the principle of the eyeline match holds that the content of the first shot corresponds to the perspective of the character in the second. [...] Every attachment of a shot to its reverse shot compensates for an absence but at the same time it evokes the void it is trying to fill once again. [...] Suture refers to the ongoing process of supplementation in which each reverse shot presents itself as the answer to a missing perspective while at the same time summoning a new absence. (VERSTRATEN, 2009, p. 88-89)

Besides that, the reverse shot can also be seen as a subjective shot when we can clearly see the character's reaction to a certain scene, and they are *"[...] used to make us identify with the focalizing characters. A subjective vision can nevertheless be neutralized, or overturned. [...] we can also identify with the position of a character in a certain situation"* (VERSTRATEN, 2009, p. 91).

While the aforementioned shot can be a sign of internal focalization in an audiovisual work, shots representing external focalization do not seem as limited in perspective and, for example a bird's eye view or God's view, can certainly show more than a limited point of view of a certain character can, especially when their main function is to establish the world and initial view on characters of a film or series. Therefore, *"[...] establishing shots serve an introductory purpose. They are intended primarily to position characters within a certain space. When characters change position, a re-establishing shot often follows"* (VERSTRATEN, 2009, p. 100). Because scenes need to be connected for continuity purposes,

"[...] When a character is looking around in shot A, shot B 'demands' that the space he resides in be defined and that the object of his look revealed" (VERSTRATEN, 2009, p. 101). On the matter of differentiating the change from one type of focalization to the other, it is possible to affirm that

> [...] the visual narrator takes up the central position as external focalizor. Internal focalization occurs in subjective shots: the perception of the character coincides with that of the visual narrator. An over-the-shoulder shot distinguishes itself from a subjective shot because internal focalization has now become embedded in external focalization. (VERSTRATEN, 2009, p. 103)

While on the matter of focalization, it is also important that we consider flashbacks, for they can be quite common in procedurals, and they are going to differ in the manner they are presented and in their function depending on the use of an external or internal focalization. Jason Mittell (2015) develops a little on the subject (using the terms first and third person), stating that

> [...] A first-person subjective flashback is more common, presenting a character's memories as cued by subjective visuals and special effects. [...] Flashbacks presented from a more objective third-person perspective, or what we may call replays, are more commonly used as a way to fill in backstory than to trigger memories. [...] Crime dramas such as CSI often use replays in the context of retelling the previously seen crime scene, but they present new narrative information in the retelling, making the flashback less about memory than filling story gaps. (Ebook)

The flashbacks shown to the viewer then can be *"[...] introduced by a character"* (VERSTRATEN, 2009, p. 133) through voice-over, and *"It is quite usual to resort to the split principle of internal narration with external focalization on the visual track in flashback scenes"* (VERSTRATEN, 2009, p. 135), and this becomes quite clear in procedurals, as the detectives do their retelling of the crime, because unless they committed it themselves, there is no possibility of them being at the scene, so the flashback is always external in this particular situation, unless we consider the possibility that *"the visual track is not necessarily controlled by the narrator's text but can also originate from the listener"* (VERSTRATEN, 2009, p. 141). Looking at this possibility, we can interpret such situation as the recollection of the crime the viewer sees is actually the criminal's internal focalization in the flashback, remembering what he/she committed, or even the detective imagining the scene.

Besides the visual aspects in the audiovisual medium, we will take this moment to comment upon the matter of sound, as *"[...] The story of a film is determined by an 'audiovisual contract', or a synchronization of the auditive and the visual narrator"* (VERSTRATEN, 2009, p. 147). The auditive narrator then is *"[...] the agent that manages*

the auditive track. When we see a character speak, the auditive narrator determines whether we also actually hear him or her. He establishes not only the volume but also the audibility" (VERSTRATEN, 2009, p. 148). He can, however, choose to stray from the visual narrator, and in that case, we have asynchrony, that is, when *"[...] the sound we hear does not fit the moment of visual recording"* (VERSTRATEN, 2009, p. 147). The auditive narrator is also responsible for the music, which can be either or both intradiegetic and extradiegetic – it is both when a music that appears to be extradiegetic is then shown as being listened to by the character(s). And music can *"[...] inform us about a part of the protagonist's personal history"* (VERSTRATEN, 2009, p. 156), using it to characterize it, so much more explicitly when it will be its theme song.

Back to the visual matter, according to the aforementioned author, clothing is extremely relevant as well, as the spectator can make inferences about one's identity based on how well put together they are – or not –, the quality of cleanliness, how old or new the clothing is, and even if it is in style with contemporary fashion. Alongside with clothing comes props, as they *"[....] are an unmistakable part of the image of a character and can aid in finding solutions to dilemmas"* (VERSTRATEN, 2009, p. 61), and considering Sherlock Holmes's contemporary adaptations, the most recurrent props are *Sherlock's* Sherlock's blue scarf and even the deerstalker hat, and something common to both series here analyzed is the cellphone, and even though the next excerpt talks about the BBC's character, it fits both of them.

> Victorian Holmes used state-of-the-art 19th century technology. For example, he sent telegrams so often that he had a stack of blanks at home for his convenience. In addition, Holmes had a thorough understanding of the latest advances in forensics and ballistics. Holmes' use of telegrams is translated in the adaptation into Sherlock's constant reliance on his smartphone to send texts. [...] The quickness with which modern Sherlock types and retrieves information from his phone and laptop and his proficiency with online sources is meant to express his intelligence. (BOCHMAN, 2012, p. 147)

To more general aspects to consider is that of lighting, as it is possible that it *"[...] morally typifies the characters, and this moral quality is emphasized all the more when the light becomes increasingly 'unmotivated' (and, as a result, less realistic)"* (VERSTRATEN, 2009, p. 65), and also color, because it carries meaning, both related to the character and the setting, as darker and cooler colors will reflect on more sober and sometimes melancholy moods, while brighter and warmer colors will do the opposite. One great example of color in television series is in *Sherlock* itself: the first episode of the series, entitled *A Study in Pink*, incorporates the importance of color in the main murder case investigated.

Regarding the setting of audiovisual works, Verstraten (2009) affirms that it can represent and function as the expression of a character's personality or their inner wishes, besides being able to *"[...] carry intertextual connotations"* (p. 63). We also need to consider that *"[...] certain genres demand certain locations"* (VERSTRATEN, 2009, p. 62-63), especially having in mind the procedural nature of the television series chosen; in a procedural, more specifically a detective or police one, more strongly present in *Elementary* than in *Sherlock*, the recurrent locations related to the genre are the police precinct, with scenes playing in the Captain's office, in the interrogation room, and the briefing room, but what has got to be the most important location after the main character's homes (the Brownstone in New York City and the apartment in 221B Baker Street in London) is the crime scene, because it is due to a crime that the story is propelled forward.

Roberta Pearson, in her 2007 article entitled "Anatomising Gilbert Grissom – The Structure and Function of the Televisual Character", in the matter of structure, proposes a taxonomy to aid in the analysis of characters, using Gilbert Grissom (William Petersen), from *CSI: Las Vegas* as the object of her work. This taxonomy is composed of six elements that are the key to understanding characters: psychological traits/habitual behaviors, physical characteristics/appearance, speech patterns, interactions with other characters, environment, and biography. A character can be created based on a psychologically realist model, approximating itself with what we most commonly know as a "round" character, but having common traits – tropes – that are recognizable for the viewer. Every detail about an actor's physical appearance is relevant for creating meaning for the character they are portraying, including the acting itself and their speech pattern, that can be defining on the characterization: accent, vocabulary, formality, the usage or not of slangs, and the tone, for example, work together to show how that character relates to the setting and the other characters that surround him or her, especially when the viewer notices any differences in the interactions. Considering how characters relate to each other is important due to it showing how they behave, besides being able to show us varied aspects of their personality, especially with interactions where there is a hierarchy. In regard to environment, the places the character transits can influence their behavior and how they are constructed to fit 'or not' into them. According to Pearson, there are two functions in the biography, *"... it augments the reality effect of the quasi-human being and it provides plot lines. Biographical details can flesh out established traits or introduce the contradictions characteristic of 'real' human beings" (p. 47);* also known as backstory, a character's past is most commonly revealed over time instead

of in the first episode, there can always be hints from the first moment the show airs, especially when a certain aspect from the past can be what drives the series forward. Pearson affirms that this six-element taxonomy can work for analyzing characters in all audiovisual media, but what is going to differentiate them is the function of the elements.

But more than the structure of the show, for most people, the most important feature of television series is actually the characters themselves (SEABRA, 2016), as *"[...] one of the primary ways that viewers engage with programming is to develop long-term relationships with characters [...]: parasocial relationships"* (MITTELL, 2015, Ebook). The way this engagement occurs is threefold, through *"[...] practices of recognition [...], alignment, and allegiance"* (MITTELL, 2015, Ebook).

Recognition means that viewers are able to establish the difference between characters and other types of human – that cannot be considered characters – or inhuman figures, and in the case of television, it can also mean that the viewers are able to perceive the different roles *"within a program's ongoing ensemble, where characters are positioned in fluid but meaningful tiers of primary lead characters, secondary supporting characters, tertiary recurring characters, nonrecurring guest characters, and background extras"* (MITTELL, 2015, Ebook). The alignment can be divided into two, attachment and access. The first of them occurs when we follow the experiences of particular characters, therefore we can see ourselves attached to them in the sense that, as we follow their adventures, dramas, relationships, week after week – or during a whole day, thanks to binge-watching –, we develop a desire for knowing what is going on with their lives, especially because we usually have the access, the second division, to their subjective interior states and emotions, thought processes, and morality. The third type of character engagement is allegiance, and it is the *"[...] moral evaluation of aligned characters such that we find ourselves sympathetic to their beliefs and ethics and thus emotionally invested in their stories"* (MITTELL, 2015, Ebook).

According to Jens Eder (2010, p. 21) on the matter of the audiovisual analysis pertaining to our thesis, characters have four aspects that need to be taken into consideration, proposing then what he calls "the clock of character", shown in the figure below:

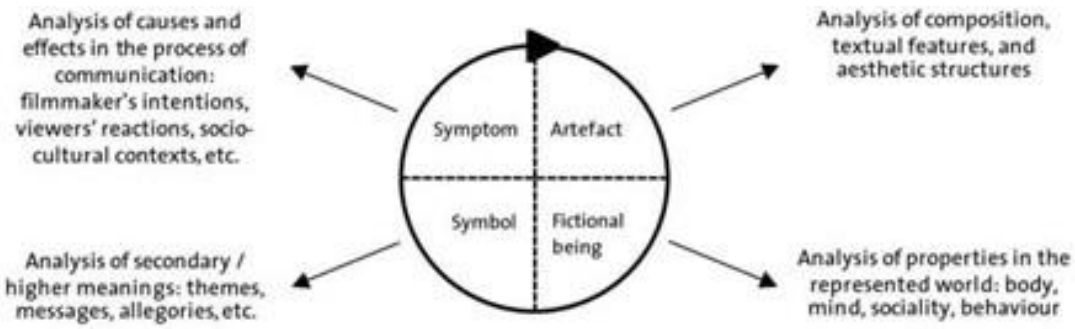

Image 2 – The clock of character

In proposing this "clock", the author then establishes a certain order for the analytical procedure so that the scholar can have a true and more complete understanding of characters: *"[...] one first examines the features [...], then its construction as an artifact and [...] the relations between characters, actions and character constellations. One has thus prepared a good foundation for the investigation of characters as symbols and symptoms"* (EDER, 2010, p. 23). Taking this into account, we can now proceed to the specificity of television characters that will be relevant to our analysis in the fourth chapter.

In his work *Complex TV,* Jason Mittell dedicates a chapter entirely to the discussion of characters in television, especially how they are constructed and can be developed over the course of a series. Differently from movies, the television system is dynamic and ongoing (MITTELL, 2015), therefore we need to talk about characters considering more than just one episode of a program. In this thesis, we will focus our analysis on two episodes, but we will bring elements of future and/or past episodes to complement our understanding. And even though sometimes we have the impression that characters change and develop over the course of a series, not all of them really do; *"[...] most characters are more stable and consistent rather than changeable entities"* (MITTELL, 2015, Ebook), and instead of changing, they accumulate experiences. But how to define change, then, and identify when a character has truly done so? Because we usually do not have access to a character's interior, we must analyze exterior markers in order to do so, and Mittell (2015) suggests ways the viewer can identify them.

One of the more explicit ways to express changes is through dialogue, with either the characters themselves stating that they have changed or other characters stating that; but it is also always possible for them to say that to express a very superficial change or an attempt at change that has not really happened – or just a way to convince other characters on the screen of that, while they stay the same and the viewer will be the one to be able to identify that

through their acting or actions unknown to others. Another way that characters are able to change is *"through a shifted perspective on themselves and their situation that does not translate into different actions"* (MITTELL, 2015, Ebook), and that will translate into the screen as a slightly different performance; the viewer will be able to identify subtle differences in the actor's portrayal of the character when facing certain characters or situations that were the provokers of change.

Another change that can occur is actually not pertaining to the characters, but to the viewers: our own understanding of the characters can change, and that would be named *character elaboration*, which, according to Mittell (2015), takes place when the series reveals aspects of the characters over the course of the episodes and, though they are new to whoever is watching, they are actually part of a character's background that do not actually change the way they behave; this way, the viewer can understand more the reasons why the people on the screen act or talk or "think" in a certain way. The way this elaboration is usually revealed to the viewer is through flashbacks or recountings, and *"elaborating more about a character's backstory can make a static figure seem more dynamic, so that our own shifting knowledge and attitudes create the illusion of character change"* (MITTELL, 2015, Ebook).

Some characters, however, can go through changes, and Mittell (2015) proposes specific names to differentiate between the types of transformations that can occur. The first one is *growth*, and that is the *"[...] process of maturation in which a character becomes more realized and fleshed out over time"* (MITTELL, 2015, Ebook), and this is most common amongst young characters in television series that show them growing up, such as *Gilmore Girls* (2000 – 2007), *Buffy* (1997 – 2003), and even the young characters in *Game of Thrones* (2011 –); the second is *education*, in which *"[...]a mature adult learns a key life lesson over the course of a series and ends up a changed person"* (MITTELL, 2015, Ebook), this is very common to occur in an episode, but in episodic series, for example, this doesn't show in the future considering how the characters need to return to who they were at the end of the episode, but in long serial series, characters need to learn how to come to terms with *"[...] their life's situations, come to terms with their pasts, or develop skills and abilities that change how their behavior — but in all of these instances, such an arc leaves the character's core morality and our allegiances unchanged"* (MITTELL, 2015, Ebook). The third type of change can be called an *overhaul*, and it is a much more drastic one, in which a character *"[...] undergoes a dramatic sudden shift, often tied to a supernatural or fantastic situation that creates body switches or clones, but we retain our serial memories of earlier events and*

relationships" (MITTELL, 2015, Ebook), and as the description already states, this is a most common occurrence in supernatural or science fiction series, such as Buffy and Supernatural; the overhaul can occur in an episode and the character come back to him/herself at the end of it, or it can last a season or even for the rest of the series, with the viewer retaining the earlier memories of the character's past self, but also the viewer can only know about it in a later episode when it is revealed, forcing a reinterpretation of all that has happened since in the series. The fourth and last change is called *transformation*, mostly *"[...] of an adult, complete with a gradual shift of morality, attitudes, and sense of self that manifests itself in altered actions and long-term repercussions"* (MITTELL, 2015, Ebook), and this is what we usually call "change" when we think about a character considering its entire arc, even though it is not the most common one, but visibly seen in Breaking Bad, for example. Even though a lot of television series do not count with character changes, it is not a flaw or viewed as bad considering the viewers, because, according to Mittel (2015),

> The desire for stable characters with consistent traits and personalities is a major draw for serial storytelling, as we want to feel connected to such characters through parasocial relationships and might be quite disappointed if they changed in ways that violate their initial connections and appeals — certainly a common complaint among television fans is when a character's actions seem unmotivated and inconsistent, a critique that speaks to the need for character stability. Viewers invest themselves in the shifting web of relationships between fairly stable characters; focusing on character change does not belittle that dominant mode of television storytelling in either episodic or serial forms. (Ebook)

The more we invest ourselves and watch more episodes of a particular series, the more we *"[...] gain operational knowledge, as we learn the intrinsic storytelling norms of a series and extrinsic information about the genre, [...], or codes of the television medium itself"* (MITTELL, 2015, Ebook). With this, we start to decode their functioning and structure without even noticing we are doing that, as an episode progresses, we have certain expectations of what will happen – in the case of procedurals, the biggest expectation is that the case will be solved if not in one, but in two episodes, when we face that familiar "to be continued" warning at the end of it. For this thesis's purpose, undoubtedly, we will consciously decode the series' underlying structures and character configurations.

2.5. The Functions in Holmes's Procedurals

Based on Propp's ideas presented in his work *Morphology of the Folktale* (2009) regarding character roles and the general constitution of the genre of detective stories and television procedural series, we hereby propose a configuration of the roles of the characters in the Sherlock Holmes canon and its new television adaptations in order to investigate how Watson's function is developed in the works here chosen, and also to see the main similarities and differences in the structure of both series, in a way to propose – or refuse – the definition of either or both as procedurals according to the definitions and characteristics already mentioned. We will not use the term auxiliary/helper to define the function of a character, because depending on how we look at it, the so-called hero (a term not used here as well) can be the helper as well – the detective would be the main character, but he can be seen as the police's helper in solving the cases. Of course, we still consider relevant and true the idea that one character can fulfill more than one role, and that one role can be fulfilled by more than one character, but it felt necessary to create a more appropriate terminology to deal with the works here presented, with the possibly or further future development to encompass more similar works.

The first type is the detective, a role in which the character(s) that fulfills it has no contractual connections with the police force and needs to solve a crime that has already happened and/or stop one from happening (maybe again). The next role would be that of the doctor companion, whose character(s) previous medicine knowledge will be relevant to cases, acting as an auxiliary/helper to the detective. The policeman's role will be played by any character in the police force, regardless of its ranking, and will always be dependent on the detective's solution of the case to be able to conclude it. The victim(s), either dead or of a possible crime, are the ones who will put in motion the detective's need for working the case together with the culprit, who will either have committed the crime or will do so. The suspects, usually more than one, will be fulfilled by characters whose main purpose is to hinder the detective's immediate solving of the case, having a relation to the victim which will make all eyes turn to them during the investigation.

The general helpers will be those characters whose interviews with the detective will prove of some aid in the investigation, or those characters who are part of the detective's "irregulars", to use the canon term, people who the detective can count on to help with a detail or two. The last categorization is the criminal mastermind, whose main purpose will be to

defeat the detective in the investigation(s); this function is not necessary in all cases, but it will have a major role in the underlying arch of a set of cases, even if they are not thoroughly explored one by one.

3. A CASE OF LITERARY WATSON

3.1. *A Study in Scarlet*

Considering that the first time a name appears in a literary text it introduces an array of possibilities of combinations (HAMON, 1972), the first interesting detail about Doyle's first work of the Holmes canon is the statement right below the opening of the first part: "(*Being a reprint from the reminiscences of* JOHN H. WATSON, M.D., *late of the Army Medical Department*)" (DOYLE, 2014, p. 1). We already have then quite enough information about the character to start constructing its image: besides his name, John Watson, we know he is a doctor, by the M.D., and also that he was in the army, establishing a possibly brave man who was discharged – because of the use of "late" – due to an injury or time served. As mentioned before, in detective novels, the narrator of the stories are the companions/friends/roommates of the detectives, not themselves, and especially in the whodunit subgenre, it is clearly stated that it is a written recollection of the events that transpired in such epoch; this emphasizes this specific characteristic of the genre, showing how the writer of the Great Detective fits into this category, and how the specificity of the genre is that the stories usually abide by the rules, and do not transgress them (TODOROV, 2013).

The novel then opens contradicting Herman and Vervaeck's statement that Dr. Watson *"[...] is a mere witness of the things he relates (which makes him allodiegetic)"* (2001, p. 85). Even though the first chapter is entitled "Mr. Sherlock Holmes", the character-narrator begins by giving his own story – University, role in the army and Afghan War. He did not have much success in it, ending with a bullet through his shoulder. Watson summarizes his life in three short paragraphs, not mentioning parents, family, nor previous relationships, as they are not relevant to the story at this initial moment, focusing instead on his professional career, which will be more important to his – still not known at this point – relationship with Holmes. Albeit short, this introduction shows that Watson indeed narrates the things he experiences; for the

greater part, yes, he narrates what he witnesses, but we cannot make that strong affirmation without taking other moments into consideration, especially when they become more relevant, such as in the other novel chosen for analysis here.

> Worn with pain, and weak from the prolonged hardships which I had undergone, I was removed, with a great train of wounded sufferers, to the base hospital at Peshawar. Here I rallied, and had already improved so far as to be able to walk about the wards, and even to bask a little upon the verandah, when I was struck down by enteric fever, that curse of our Indian possessions. For months my life was despaired of, and when at last I came to myself and became convalescent, I was so weak and emaciated that a medical board determined that not a day should be lost in sending me back to England. I was dispatched, accordingly, in the troopship "Orontes," and landed a month later on Portsmouth jetty, with my health irretrievably ruined, but with permission from a paternal government to spend the next nine months in attempting to improve it. (DOYLE, 2014, p. 4)

After contracting the fever, he is sent back to England and decides to take residence in London, *"that great cesspool into which all the loungers and idlers of the Empire are irresistibly drained"* (DOYLE, 2014, p. 4). The city is very expensive but neither getting a job nor moving to another place are even considerable options, as he is on leave for recovery, showing how he has preference for the urban setting, and going to the countryside could probably unsettle him. At first, he is settled at a hotel, but due to excessive spending, he needs to find some other cheaper accommodation. The solution to this problem arrives in the form of his old acquaintance, Stamford, who is the one who would introduce him to Sherlock Holmes. They meet at the pub, which does not appear to be a good idea for someone who is having money issues, and, conveniently, Stamford has the solution to his problems: a roommate. However, he already warns Watson and, consequently, the reader, that the person is not a usual character, influencing the view our narrator will have of him.

Watson's first reaction to Holmes is astonishment – the latter, after asking about the doctor's well-being, already makes a statement deducing: "You have been in Afghanistan, I perceive" (DOYLE, 2014, p. 8). Holmes does not explain in that moment how he knew that, he just proceeds on doing what he was before the interruption, acting according to Watson as a "a child with a new toy" (DOYLE, 2014, p. 8), having discovered the test which will significantly change criminal investigations. He is very enthusiastic by his own discovery, but not only that, all throughout the novel Watson will characterize Sherlock as very enthusiastic, excited and sometimes will even compare the detective to a dog. When they agree on sharing lodgings, they talk about their worst aspects, and Watson presents his bad habit as *"[...] I keep a bull pup [...] and I object to rows because my nerves are shaken, and I get up at all sorts of ungodly hours, and I am extremely lazy. I have another set of vices when I'm well [...]"* (DOYLE, 2014, p. 10). Here, Watson does what Bal (2009) calls qualification, as previously

mentioned. After Holmes leaves, the character-narrator has a short dialogue with Stamford, in which he says that *"[...] 'The proper study of mankind is man,' you know"* (DOYLE, 2014, p. 11), to which Stamford replies that Watson then must study the other man, but also that it will not be an easy task. So, the novel, more than *A Study in Scarlet*, is also a study in Holmes.

Being out of a job recovering and not immediately looking for one, for the roommate deal would be enough to contain wasting money on accommodations by himself, Watson dedicates the initial weeks of their living together at 221B Baker Street to analyzing Sherlock Holmes. Confirming his statement of laziness – as contrasted with Holmes – affirming that his roommate is already gone by the time he wakes up, he already puts themselves in a sort of opposition, which will be an important factor for the adaptations here studied and is a characteristic of the genre, as the detective and the companion must not be too similar, mainly for the matter of relatability. His interest in the peculiar man who was now his roommate does not decrease as time passes. When he states that *"His very person and appearance were such as to strike the attention of the most casual observer"* (DOYLE, 2014, p. 13), it seems as if because anyone would be interested and curious about Sherlock Holmes, his keen observations are, in a way, justified. Feeling the need for a more straightforward justification, this time directly to the narratee and reader, he writes

> The reader may set me down as a hopeless busybody, when I confess how much this man stimulated my curiosity, and how often I endeavoured to break through the reticence which he showed on all that concerned himself. Before pronouncing judgment, however, be it remembered, how objectless was my life, and how little there was to engage my attention. My health forbade me from venturing out unless the weather was exceptionally genial, and I had no friends who would call upon me and break the monotony of my daily existence. Under these circumstances, I eagerly hailed the little mystery which hung around my companion, and spent much of my time in endeavouring to unravel it. (DOYLE, 2014, p. 13)

Watson, after days of closely watching and paying attention to Holmes's behavior, is able to discuss with a bit more detail the facts that he has learned, especially ones regarding the detective's knowledges. It is through talking about Holmes that Watson will also tell us about himself, his own knowledges, and opinions. Watson does not see himself as the main character in this story, leaving his characterization secondary, as he fulfills his role of writing about his experiences with Holmes and Holmes's own. Watson is a heavily judgmental character-narrator, not hesitating to use adjectives and adverbs to mark his speech while describing his reactions. He considers the detective's knowledges to be eccentrically limited, but imagined there should be a reason why; he also states that Holmes's ignorance is remarkable as well, or at least it is compared to his own knowledge and what he considers one must know. Watson is constantly surprised and in awe – though most of the times positively –

of the other man's abilities, but he gets to the point of implying Holmes is not civilized for now knowing the current valid Solar System theory, and this aspect of uncivilization will come later on in the case.

> [...] Yet his zeal for certain studies was remarkable, and within eccentric limits his knowledge was so extraordinarily ample and minute that his observations have fairly astounded me. Surely no man would work so hard or attain such precise information unless he had some definite end in view. Desultory readers are seldom remarkable for the exactness of their learning. No man burdens his mind with small matters unless he has some very good reason for doing so.
> His ignorance was as remarkable as his knowledge. Of contemporary literature, philosophy and politics he appeared to know next to nothing. Upon my quoting Thomas Carlyle, he inquired in the naivest way who he might be and what he had done. My surprise reached a climax, however, when I found incidentally that he was ignorant of the Copernican Theory and of the composition of the Solar System. That any civilized human being in this nineteenth century should not be aware that the earth travelled round the sun appeared to be to me such an extraordinary fact that I could hardly realize it. (DOYLE, 2014, p. 14)

Watson is observant to the point he is able to make a list of what he has learned of Holmes's knowledge and what he considers to be his limitations. Interestingly, the first item on the list is literature, and in the aforementioned paragraph he mentioned Thomas Carlyle, a Scottish writer. The order and the items themselves can say a lot about the character-narrator as well. So far to this point of the narrative, we do not have a lot of indications of Watson's interests besides watching Holmes, what we know of his past occupation, and a few habits, so we can regard the list not only as the limits of the detective, but also as a list of what kinds of knowledge are relevant to the character-narrator that are worth emphasizing and contrasting, for what he mentioned in the previous excerpt, he himself has knowledge of literature, philosophy, and politics, contrasting with Holmes using words such as "nil" and "feeble".

> SHERLOCK HOLMES—his limits.
>
> 1. Knowledge of Literature.—Nil.
> 2. Philosophy.—Nil.
> 3. Astronomy.—Nil.
> 4. Politics.—Feeble.
> 5. Botany.—Variable. Well up in belladonna, opium, and poisons generally. Knows nothing of practical gardening.
> 6. Geology.—Practical, but limited. Tells at a glance different soils from each other. After walks has shown me splashes upon his trousers, and told me by their colour and consistence in what part of London he had received them.
> 7. Chemistry.—Profound.
> 8. Anatomy.—Accurate, but unsystematic.
> 9. Sensational Literature.—Immense. He appears to know every detail of every horror perpetrated in the century.
> 10. Plays the violin well.
> 11. Is an expert singlestick player, boxer, and swordsman.
> 12. Has a good practical knowledge of British law. (DOYLE, 2014, p. 15-16)

Even though it may be and appear as subtle, while Watson describes and talks about Holmes, he is, at the same time, partaking in self-analysis; as he talks about Sherlock's

behavior, habits, etc., because of the contrast he establishes, he ends up informing the reader a great deal about himself, and emphasizing some characteristics already mentioned, that is, using of repetition to construct his own image, such as his laziness, in *"[...] I rose somewhat earlier than usual, and found that Sherlock Holmes had not yet finished his breakfast. The landlady had become so accustomed to my late habits that my place had not been laid nor my coffee prepared"* (DOYLE, 2014, p. 17-18). Even though Holmes is the one known for his lack of abilities of appropriate communication, Watson remarks that he still manages to have acquaintances, whereas he was friendless, *"[...] During the first week or so we had no callers, and I had begun to think that my companion was as friendless a man as I was myself. Presently, however, I found that he had many acquaintances, and those in the most different classes of society"* (DOYLE, 2014, p. 17). One of the reasons is probably the war, as he comes back a changed man with wounds on the outside and on the inside. We do not see him mention family, so we can imagine things might not be going well in this matter, or it is just not relevant for him. It will take some adjusting of his part to get to a normal, routine life, and Sherlock will be his helper towards that goal – well, as "normal" as it can be with the detective. He says he is friendless, but he still knows how to be appropriate and polite, as he mentions in the excerpt that follows. He has the ability to distinguish what is acceptable in social situations, choosing not to press Holmes into talking about a certain subject, no matter how curious he might be.

> Again I had an opportunity of asking him a point blank question, and again my delicacy prevented me from forcing another man to confide in me. I imagined at the time that he had some strong reason for not alluding to it, but he soon dispelled the idea by coming round to the subject of his own accord. (DOYLE, 2014, p. 17)

It is then, after a few weeks of the beginning of their sharing lodgings that Watson reads an academic article on the science of deduction. He has strong ideas upon reading it, sharing it both with the reader and with Holmes. He feels strongly about it, even claiming it irritated him, but he seems not to have made the connection between the article and what transpired when they first met. This is one of the main contrasts of the characters: both can have the same clues and information that is necessary to solve a case, but it is Sherlock who is able to make the necessary connections every time, always needing to explain to Watson how and why, as we will show later. The character-narrator goes so far as to say *"It struck me as being a remarkable mixture of shrewdness and of absurdity. The reasoning was close and intense, but the deductions appeared to me to be far-fetched and exaggerated"* (DOYLE, 2014, p. 18), and *"I don't deny that it is smartly written. It irritates me though. It is evidently the theory of some arm-chair lounger who evolves all these neat little paradoxes in the*

seclusion of his own study" (DOYLE, 2014, p. 19). After Sherlock explains the method, Watson makes some comparisons between Holmes and other detectives known for the same kind of intellectual investigating, and these fictional characters are known as "armchair" detectives, as they do not have to leave their usual seats in order to solve the mystery. It is here that Watson shows more of his literary knowledge by bringing up Poe and Gaboriau. Holmes is offended by such comparisons, considering them inferior detectives:

> "You remind me of Edgar Allen Poe's Dupin. I had no idea that such individuals did exist outside of stories."
> Sherlock Holmes rose and lit his pipe. "No doubt you think that you are complimenting me in comparing me to Dupin," he observed. "Now, in my opinion, Dupin was a very inferior fellow. That trick of his of breaking in on his friends' thoughts with an apropos remark after a quarter of an hour's silence is really very showy and superficial. He had some analytical genius, no doubt; but he was by no means such a phenomenon as Poe appeared to imagine." (DOYLE, 2014, p. 21)

Watson was indeed giving him a compliment, amazed by the fact that such characters existed outside of literary works. At Holmes's comments towards both, he gets more annoyed, stating *"I felt rather indignant at having two characters whom I had admired treated in this cavalier style. I walked over to the window, and stood looking out into the busy street. "This fellow may be very clever," I said to myself, "but he is certainly very conceited"* (DOYLE, 2014, p. 21-22). Taking into consideration his list, it is possible that he felt such indignation he considered him to have no knowledge it literature. He mentions in the paragraph before the list Holmes had no knowledge of contemporary works, maybe in opposition of himself, indicating he was one that followed what was being published. However, he did write the word Literature accompanied by Nil, and by his reaction here, it could be that Holmes's opinions differ from his to the point he finds them unacceptable or considers his knowledge on the subject much inferior than his. With this, the character-narrator also shows his inclination towards detective novels, as admiring such characters and Holmes saying he is better than them could be a strong indication that he would have adventures similar to those he has read.

> I confess that I was considerably startled by this fresh proof of the practical nature of my companion's theories. My respect for his powers of analysis increased wondrously. There still remained some lurking suspicion in my mind, however, that the whole thing was a pre-arranged episode, intended to dazzle me, though what earthly object he could have in taking me in was past my comprehension. (DOYLE, 2014, p. 24)

When Sherlock proves his science of deduction, Watson is still not convinced, skeptic that Sherlock could really have such skill, but partially it is probably due to his annoyance at the detective. A little strong minded, Watson does not give in completely, still having some doubts if the whole ordeal could be a scam or not. Even though he felt like such, he was also

surprised, maybe with Sherlock proving to be superior to his dear literary characters. The ultimate proof that convinces him is the case Sherlock is invited to consult on: a murder at Lauriston Gardens. Upon days of Holmes's pre-warned difficult mood, having a case to solve helped the detective, as Watson mentions that *"He hustled on his overcoat, and bustled about in a way that showed that an energetic fit had superseded the apathetic one"* (DOYLE, 2014, p. 26). The setting of the murder scene helps the mood of the scene itself, and our character-narrator spares no words to translate it, also translating how affected he was by it. It appears as if the setting does have a direct influence on the character: we first have his refusal to leave London, preferring the big metropole instead of a quiet, probably cheaper town, and now, with the foggy weather making him melancholy. More than the weather, though, was certainly the thought of seeing the dead body. Even though he had fought in a war, and, as a doctor, he certainly has faced death before, the circumstances are different, showing his sensitivity to such matters, as he says *"I ought to be more case-hardened after my Afghan experiences. I saw my own comrades hacked to pieces at Maiwand without losing my nerve"* (DOYLE, 2014, p. 46). We can see the influence of the setting on how the character feels very explicitly, as he does not hide from the reader the horror he was feeling in the moment, as he writes *"I followed him with that subdued feeling at my heart which the presence of death inspires"* (DOYLE, 2014, p. 29), and also

> It was a foggy, cloudy morning, and a dun-coloured veil hung over the house-tops, looking like the reflection of the mud-coloured streets beneath. My companion was in the best of spirits, and prattled away about Cremona fiddles, and the difference between a Stradivarius and an Amati. As for myself, I was silent, for the dull weather and the melancholy business upon which we were engaged, depressed my spirits. (DOYLE, 2014, p. 27)

Based on what he has observed so far, Watson has created an image of Holmes, just as we are creating one of him. He admits what he had pictured was wrong in relation to how Sherlock would react on the crime scene. He thought the detective would rush, not wasting any moment, but Sherlock was calm and had no hurry to start the investigation. The presence of Lestrade and Gregson could be a factor that helps contradict his expectations, as Holmes could be more restrained due to them. Watson, observant, knows that even if Holmes is calm, he probably has already started putting his skills to use, and also admits that, although observant of others, he could not apply it to the crime scene. This is only their first foray into detecting together, but this is a pattern that is going to repeat itself more times, including in *The Hound of the Baskervilles*, as we will in the following subchapter.

> I had imagined that Sherlock Holmes would at once have hurried into the house and plunged into a study of the mystery. Nothing appeared to be further from his intention. With an air of nonchalance which, under the circumstances, seemed to me

> to border upon affectation, [...]. I was unable to see how my companion could hope to learn anything from it. Still I had had such extraordinary evidence of the quickness of his perceptive faculties, that I had no doubt that he could see a great deal which was hidden from me. (DOYLE, 2014, p. 28)

At the crime scene, all Watson could focus on at that moment was the victim's body. Faced with death again, albeit in a slightly different form than he was used to, the character-narrator cannot pay attention to anything else; it seems that he is both fascinated with it and scared, and when he mentions London, it reads as if it has started to dawn on him that death was not reserved to the frontlines and the war itself, that it could happen any place in the world, including his beloved London.

> All these details I observed afterwards. At present my attention was centred upon the single grim motionless figure which lay stretched upon the boards, with vacant sightless eyes staring up at the discoloured ceiling. [...] I have seen death in many forms, but never has it appeared to me in a more fearsome aspect than in that dark grimy apartment, which looked out upon one of the main arteries of suburban London. (DOYLE, 2014, p. 29-30)

As a character-narrator who is explicitly writing, Watson, more than once, emphasizes this aspect, repeating information not only about the characters, but also about the setting, and events, such as in *"[...] while his eyes wore the same far-away expression which I have already remarked upon"* (DOYLE, 2014, p. 31), and *"I have remarked that the paper had fallen away in parts"* (DOYLE, 2014, p. 33). With this usage of the word *remarked* with the present perfect to bring back an element of the narration makes the narratee and, therefore, the reader, more aware that they are reading a written text.

Arriving at the scene, Holmes was quiet, contained, but during the investigation, Watson writes the manner and excitement with which the detective goes about. An interesting comparison that appears here and that Watson makes more than once throughout the novel is the one between Sherlock and a dog, emphasizing the detective's animalistic side and calling our attention to it as well, as if contrasting with a more human or civilized approach, maybe even his own.

> So engrossed was he with his occupation that he appeared to have forgotten our presence, for he chattered away to himself under his breath the whole time, keeping up a running fire of exclamations, groans, whistles, and little cries suggestive of encouragement and of hope. As I watched him I was irresistibly reminded of a pure-blooded well-trained foxhound as it dashes backwards and forwards through the covert, whining in its eagerness, until it comes across the lost scent. (DOYLE, 2014, p. 34)

Our character-narrator, even after seeing the proof of Holmes's abilities, still does not completely believe in him; he is amazed, yes, as he says, but still thinks there is more behind it or that it is just guessing, as we can see in *"You amaze me, Holmes," said I. "Surely you are not as sure as you pretend to be of all those particulars which you gave"* (DOYLE, 2014,

p. 37). With this, Watson proves to us that he is not willing to believe in just about anything so quickly, needing more concrete and undoubtable proof, going to the point of stating *"I confess that I cannot see any possible way of reconciling all these facts."* (DOYLE, 2014, p. 39). He cannot see what Holmes sees, and admits it, but it is not enough. Considering how adamant he is on getting to the truth to believe, it is possible that he starts to establish himself as a more reliable narrator, insisting on doubting until he is able to write out the proof to the narratee. He makes his doubts clear to Holmes as well, who answers

> "[...] if I show you too much of my method of working, you will come to the conclusion that I am a very ordinary individual after all."
> "I shall never do that," I answered; "you have brought detection as near an exact science as it ever will be brought in this world."
> My companion flushed up with pleasure at my words, and the earnest way in which I uttered them. I had already observed that he was as sensitive to flattery on the score of his art as any girl could be of her beauty. (DOYLE, 2014, p. 39-40)

Watson has the opportunity of inquiring more on Holmes's method, but decides not to do so. Holmes also does not give much opening to that, preferring to stay as the higher intellectual, but we have also seen that Watson knows how to be appropriate and delicate, having chosen not to insist on a subject before, so he probably would not try and do such. He compliments Holmes, but also comments to the narratee that he has noticed the detective likes to be praised, making us wonder then if it is a heartfelt compliment he gives or if he just uttered it to keep on his good side due to all of his doubting.

Back in the house, Watson states that *"Our morning's exertions had been too much for my weak health, and I was tired out in the afternoon. [...] My mind had been too much excited by all that had occurred, and the strangest fancies and surmises crowded into it"* (DOYLE, 2014, p. 45), but even though he was tired, both mentally and physically, *"[...] There was no need for him to ask me to wait up for him, for I felt that sleep was impossible until I heard the result of his adventure"* (DOYLE, 2014, p. 50). He needed the solving of the case in order to be able to rest, his curiosity, already proven through his observation of the detective, speaking louder than his will to rest. The other day, when discussing the case with Lestrade and Gregson in the house upon the discovery of a new murder, Holmes mentions that the word *rache* was written in blood again, and Watson writes that *"[...] There was something so methodical and so incomprehensible about the deeds of this unknown assassin, that it imparted a fresh ghastliness to his crimes. My nerves, which were steady enough on the field of battle tingled as I thought of it"* (DOYLE, 2014, p. 66). He brings up his being in war again, comparing his two reactions: in war, he was calm, focused, but facing that murder case, he was the complete opposite; in war, we can think there is almost an impersonality to the

killing, whereas in this case, with the German word for revenge written in blood in two crime scenes, it was clear that it was a premeditated murder, and it does have a startling effect on him, but still, there is no mention of him considering getting away from neither London or Sherlock, showing that although his nerves are not completely steady, he will pursue retelling the investigation. We can also see Watson is observant of the other characters, Lestrade and Gregson, the policemen, and when Lestrade arrives and finds Gregson already at the Baker Street address, the character-narrator seems to establish a hierarchy between both when he states *"The assurance and jauntiness which generally marked his demeanour and dress were, however, wanting. [...] He had evidently come with the intention of consulting with Sherlock Holmes, for on perceiving his colleague he appeared to be embarrassed and put out"* (DOYLE, 2014, p. 62-63), noticing not only how Lestrade was uncomfortable with Gregson's presence, but also calling his physical appearance "wanting", considering he was a policeman. As Lestrade talks of the pills that were found at the scene, Holmes exclaims that it was the last link in the case, while the two police detectives look at him amazed. It is then that Watson's medical knowledge comes into play, as Holmes asks about them:

> "Give them here," said Holmes. "Now, Doctor," turning to me, "are those ordinary pills?"
> They certainly were not. They were of a pearly grey colour, small, round, and almost transparent against the light. "From their lightness and transparency, I should imagine that they are soluble in water," I remarked. (DOYLE, 2014, p. 68)

So far with everything in the case, Watson had been unsure, doubting Holmes, but the moment his medical abilities are required, he is the opposite, mentioning in his writing he knows with certainty. However, when he speaks, he uses *"I should imagine"*, expressing uncertainty, almost as if maintaining his own image of intellectual inferiority to the detective, needing him to confirm whether he was right or not, also uncertain of Holmes's reaction if he assured it. Having noticed before how much the detective enjoyed being praised, it feels as if Watson is trying to maintain the status quo, not messing with the natural arrangement so far.

> "I ought to know [...]. [...] I ought to have known that before ever I saw the box at all."
> This last statement appeared to me to be so startling, that I could hardly believe that he was in his sober senses. [...] It seemed to me that the mists in my own mind were gradually clearing away, and I began to have a dim, vague perception of the truth.
> "All this seems strange to you," continued Holmes, "because you failed at the beginning of the inquiry to grasp the importance of the single real clue which was presented to you. (DOYLE, 2014, p. 70)

With Sherlock reaching conclusions, the character-narrator tells us that *"Any delay in arresting the assassin," I observed, "might give him time to perpetrate some fresh atrocity"* (DOYLE, 2014, p. 71), here emphasizing the decency and morality which are great part of

him; while Holmes is preoccupied with his deductions, Watson is worried about the culprit committing another murder. As April Toadvine writes in her article "The Watson Effect" (2012), *"As a professional man, Conan Doyle's Watson is a skilled physician, as an average man his reactions to Holmes often stem from a familiarly Victorian code of behavior that privileged work ethic, respectability, and modesty. Watson is thus a voice of social norm at 221B"* (p. 53), worried more about possible consequences to the rest of society and people in London than what the other character appears to be.

As the culprit ends up at 221B Baker Street after Holmes instigates his appearance, a final altercation takes place, and Watson writes that *"The whole thing occurred in a moment—so quickly that I had no time to realize it. I have a vivid recollection of that instant"* (DOYLE, 2014, p. 73), and also *"I remember that I thought to myself, as I eyed him, that I had seldom seen a more powerfully built man; and his dark sunburned face bore an expression of determination and energy which was as formidable as his personal strength"* (DOYLE, 2014, p. 125), once more the narrator side coming more into evidence; by this point Watson has established a relation of reliability with the reader, so there is no question as to whether he was remembering facts correctly, even if very quick events. It turns out that the murderer has a heart condition, and Watson is asked to assess the situation so they can decide on how to proceed. He examines the man, listening to his heart, and spares no words again to create a vivid image to the reader of what is happening within the man's chest.

> I did so; and became at once conscious of an extraordinary throbbing and commotion which was going on inside. The walls of his chest seemed to thrill and quiver as a frail building would do inside when some powerful engine was at work. In the silence of the room I could hear a dull humming and buzzing noise which proceeded from the same source. (DOYLE, 2014, p. 126-127)

They ask him if the man is in any danger, and says *"Most certainly there is"* (DOYLE, 2014, p. 127), his ethic coming into play again: they could not take the man straight to jail without medical care or, preferably, a full confession first. After listening to the confession, and reproducing it later on in his journal, Watson admits how impressive the story was, with *"So thrilling had the man's narrative been, and his manner was so impressive that we had sat silent and absorbed. Even the professional detectives, blasé as they were in every detail of crime, appeared to be keenly interested in the man's story"* (DOYLE, 2014, p. 136). The character-narrator favors morality, but he also is interested in stories, so even though it was the explanation of the revenge by murder, he is still willing to share and comment on it, but when the man passes away, he says *"as though he had been able in his dying moments to look back upon a useful life, and on work well done"* (DOYLE, 2014, p. 138), now his

morality coming into play again, judging the relief in the murderer's face after finishing his tale.

As Holmes explains why the case was simple to him, albeit interesting, Watson says *"I confess," said I, "that I do not quite follow you"* (DOYLE, 2014, p. 139), to which Holmes answers *"I hardly expected that you would. Let me see if I can make it clearer"* (DOYLE, 2014, p. 139), the emphasis again is on their intellectual difference. Holmes did not explain it clearly before, and by what he says, it feels like he did it on purpose, knowing Watson's capabilities by this point in their relationship. As he explains it more thoroughly to Watson and, consequently, to the reader as well, it is the final proof that our character-narrator needed to not doubt him anymore; it is only after the resolution of the case, with Sherlock being right in every deduction he has made, that Watson decides the story must be published, as we see in *"It is wonderful!" I cried. "Your merits should be publicly recognized. You should publish an account of the case. If you won't, I will for you"* (DOYLE, 2014, p. 143). He had been writing it all in his journal, but now the wants the world to know of Holmes's greatness, and publishing the story seems to be the ultimate form of flattery that he can do to the detective.

3.2. The Hound of the Baskervilles

The Hound of the Baskervilles is Holmes and Watson's first adventure after the hiatus that followed the detective's death, but it is set before the short story "The Final Problem". This novel begins in such an interesting way; as the two characters are having breakfast, Watson observes a cane that was left by an unknown client, and Holmes asks him to deduce something by looking at the object, with *"Well, Watson, what do you make of it?"* (DOYLE, 2008, p. 3). Watson then begins examining the cane more closely, and tells his deductions, interrupted by praises of Holmes encouraging him.

> "I think," said I, following as far as I could the methods of my companion, "that Dr. Mortimer is a successful, elderly medical man, well-esteemed since those who know him give him this mark of their appreciation. [...] I think also that the probability is in favour of his being a country practitioner who does a great deal of his visiting on foot. [...] Because this stick, though originally a very handsome one has been so knocked about that I can hardly imagine a town practitioner carrying it. The thick-iron ferrule is worn down, so it is evident that he has done a great amount of walking with it. [...] And then again, there is the 'friends of the C.C.H.' I should guess that to be the Something Hunt, the local hunt to whose members he has possibly given some surgical assistance, and which has made him a small presentation in return." (DOYLE, 2008, p. 3-4)

He begins the deduction with “I think”, indicating his uncertainty in what he is about to say based on what he has learned from Holmes’s methods; he repeats it and also uses “I should guess”, and that is a difference between what the detective does and what he has just done. He is observing, but he still does not see the object in the exact same way Holmes does, without guessing or second-guessing himself much. When he finishes, the detective comments on his deductions,

> “Really, Watson, you excel yourself,” said Holmes, pushing back his chair and lighting a cigarette. “I am bound to say that in all the accounts which you have been so good as to give of my own small achievements you have habitually underrated your own abilities. It may be that you are not yourself luminous, but you are a conductor of light. Some people without possessing genius have a remarkable power of stimulating it. I confess, my dear fellow, that I am very much in your debt.” (DOYLE, 2008, p. 4)

It is interesting that Holmes mentions that Watson underestimates his own abilities, when in fact he is doing it as well; in stating his companion is a conductor of light, and basically that he does not possess the genius it takes for the same job, Holmes is reestablishing and reinforcing the intellectual hierarchy there is between them. He has given Watson a chance to deduce, and by his comment, it is possible to understand that Watson failed, at least partially, with that which he intended. Our character-narrator, however, takes what the detective said as a compliment, as he was being encouraged to speak his mind. He does not say it to Holmes, choosing instead to confess to the reader, to the narratee, especially because he felt proud of being able to put to use everything he has observed Sherlock doing so far. Watson wants Holmes’s approval; the constant hierarchization of their abilities and minds possibly makes the character feel useless or even extremely inferior, praising at the same time wanting to be praised and recognized.

> He had never said as much before, and I must admit that his words gave me keen pleasure, for I had often been piqued by his indifference to my admiration and to the attempts which I had made to give publicity to his methods. I was proud, too, to think that I had so far mastered his system as to apply it in a way which earned his approval. (DOYLE, 2008, p. 4)

We can see the effects of all the time spent with Holmes in cases by his descriptions of other characters now; when talking about their new clients, and here we must mention the use of “our”, and not “his”, to refer to the men, as he considers himself to be part of the investigative process as much as Holmes, for he is the one who takes notes, even if mostly to be able to publish them later. Dr. Mortimer, the owner of the cane, came accompanied by a young man, and we can see in his description, especially when he talks about the young man’s clothes, that he has been observant and is subtly applying the deductive methods here; he does

not know whether or not the man does spend most of his time in open air, but he chooses to do so, without a doubt or at least without any word that would indicate otherwise.

> Our clients were punctual to their appointment, for the clock had just struck ten when Dr. Mortimer was shown up, followed by the young baronet. The latter was a small, alert, dark-eyed man about thirty years of age, very sturdily built, with thick black eyebrows and a strong, pugnacious face. He wore a ruddy-tinted tweed suit and had the weather-beaten appearance of one who has spent most of his time in the open air, and yet there was something in his steady eye and the quiet assurance of his bearing which indicated the gentleman. (DOYLE, 2008, p. 29)

After the explanation of the problem they need solving and some investigation already happening in London regarding the man's missing boots, Holmes and Watson take the case to investigate the mystery of the hound that haunts the Baskerville property and has supposedly been murdering people based on an old family curse. However, in an unexpected turn of events, Holmes affirms he cannot leave London for an unknown period of time, too busy to be able to go to Dartmoor investigate it himself, and suggests Watson go with the men, saying *"If my friend would undertake it there is no man who is better worth having at your side when you are in a tight place. No one can say so more confidently than I*" (DOYLE, 2008, p. 46). This surprises Watson, and most certainly the reader; it has not been long since he asked for Watson's deductions and gave that reply emphasizing his superiority as contrasted to Watson, but here, he emphasizes Watson's physical abilities as a man trained for combat, and as the young man is afraid he must be the next victim, the doctor would be the right person to be by his side. Watson, of course, accepts the indication, as *"The promise of adventure had always a fascination for me, and I was complimented by the words of Holmes and by the eagerness with which the baronet hailed me as a companion"* (DOYLE, 2008, p. 47). What Holmes asks of Watson with this case, however, is for reports on the location, the people, and whatever he thinks might be relevant, saying *"I will not bias your mind by suggesting theories or suspicions, Watson," said he; "I wish you simply to report facts in the fullest possible manner to me, and you can leave me to do the theorizing"* (DOYLE, 2008, p. 51-52). As mentioned in the previous subchapter, even if both characters have all the facts, it is Holmes who will be able to connect the clues and solve the case, and this proves it, but it is also another way to diminish the character-narrator's intellectual capacity, relating him more to us reader, as we can also have the clues, but for the story to work, we must not be able to figure things out before the detective. Holmes suggests Watson goes armed, in case anything happens over the course of his stay in Dartmoor, and the character-narrator sets off with the young Baskerville. As we have mentioned before, the setting is extremely important in the works, having a direct influence on Watson's feelings. Going to a new place, our character-

narrator dedicates paragraphs on the description of the setting, emphasizing the melancholy of both the road and the moor itself.

> The wagonette swung round into a side road, and we curved upward through deep lanes worn by centuries of wheels, high banks on either side, heavy with dripping moss and fleshy hart's-tongue ferns. Bronzing bracken and mottled bramble gleamed in the light of the sinking sun. Still steadily rising, we passed over a narrow granite bridge and skirted a noisy stream which gushed swiftly down, foaming and roaring amid the gray boulders. Both road and stream wound up through a valley dense with scrub oak and fir. At every turn Baskerville gave an exclamation of delight, looking eagerly about him and asking countless questions. To his eyes all seemed beautiful, but to me a tinge of melancholy lay upon the countryside, which bore so clearly the mark of the waning year. Yellow leaves carpeted the lanes and fluttered down upon us as we passed. The rattle of our wheels died away as we drove through drifts of rotting vegetation—sad gifts, as it seemed to me, for Nature to throw before the carriage of the returning heir of the Baskervilles. (DOYLE, 2008, p. 55)

Baskerville, new to the country, is amazed by the looks of the English countryside. Watson, however, mentions melancholy as more remarkable to him. We have seen in the previous novel that he favors the metropole, so part of his being affected by what he describes as a somber atmosphere is due to being out of London. Even though he mentions the young man's delight by the scenery, he does not give a description that would indicate an effort in seeing it through Baskerville's focalization, focusing instead on writing about the sadness of the nature he was witnessing. When at the mansion, in his accommodation for the duration of his investigation there, he opens the window, and still describes everything with a very melancholic tone, even using that word to characterize the moor. It is noticeable how the atmosphere has already started to influence his writing, focusing on the darker side of the place.

> I drew aside my curtains before I went to bed and looked out from my window. It opened upon the grassy space which lay in front of the hall door. Beyond, two copses of trees moaned and swung in a rising wind. A half moon broke through the rifts of racing clouds. In its cold light I saw beyond the trees a broken fringe of rocks, and the long, low curve of the melancholy moor. I closed the curtain, feeling that my last impression was in keeping with the rest. (DOYLE, 2008, p. 60)

He has trouble sleeping that first night, tossing and turning in bed, the quiet of the place too much for him to handle and be able to rest. Of course, the rumors of the curse of the Baskerville and the murders taking place in the moor certainly contribute to that, but the fact that, for the first time in a case, he does not have Holmes with him is possibly unsettling as well. He knows how to protect himself, he has brought a gun for defense in case it was necessary, but it still does not seem enough, being alone and with the task of reporting everything to Holmes in a completely new setting, the very opposite of busy London, already starting to influence his peace.

> And yet it was not quite the last. I found myself weary and yet wakeful, tossing restlessly from side to side, seeking for the sleep which would not come. Far away a chiming clock struck out the quarters of the hours, but otherwise a deathly silence lay upon the old house. (DOYLE, 2008, p. 60)

He hears a woman crying in the middle of the night and tries to see what it is, and this following excerpt is interesting for all the questions he poses. In *A Study in Scarlet*, he only had the task of writing the story of the case, his recollections of how things happened and his reactions to it. This time around, he must be more observant to be able to write what is relevant for Sherlock to connect the clues, and this will show in his narration explicitly in the form of extensive questioning of events. Holmes has only asked for facts, so he must share his own theories and doubts with the narratee.

> Why had he done this? And why did she weep so bitterly? Already round this pale-faced, handsome, black-bearded man there was gathering an atmosphere of mystery and of gloom. It was he who had been the first to discover the body of Sir Charles, and we had only his word for all the circumstances which led up to the old man's death. Was it possible that it was Barrymore, after all, whom we had seen in the cab in Regent Street? The beard might well have been the same. The cabman had described a somewhat shorter man, but such an impression might easily have been erroneous. How could I settle the point forever? Obviously the first thing to do was to see the Grimpen postmaster and find whether the test telegram had really been placed in Barrymore's own hands. Be the answer what it might, I should at least have something to report to Sherlock Holmes. (DOYLE, 2008, p. 62)

Still on the topic of the setting, he insists on the use of the same word once more; after walking through another part of the moor, he emphasizes his wish to go back to what he went there for, reporting to Holmes, but he says *"The melancholy of the moor, the death of the unfortunate pony, the weird sound which had been associated with the grim legend of the Baskervilles, all these things tinged my thoughts with sadness"* (DOYLE, 2008, p. 72), his mind completely dominated by the atmosphere to the point that even completing an assignment as simple as reporting in letters becomes difficult. He was eager to go by himself, praised by the detective, but being in this different setting started to prove to be too much for him, wishing Holmes would be there, as he writes *"I prayed, as I walked back along the gray, lonely road, that my friend might soon be freed from his preoccupations and able to come down to take this heavy burden of responsibility from my shoulders"* (DOYLE, 2008, p. 63). He is, however, the correct man for the job is Holmes is not there himself. For all that he doubted the detective when they first met, needing concrete proof to finally believe he had such skills as he talked in the article about his method of deduction, our character-narrator, already knowing the story of the curse of the hound and actually having just heard the supposed animal noise, comments to Stapleton, *"You are an educated man. You don't believe such nonsense as that?" said I. "What do you think is the cause of so strange a sound?"* (DOYLE, 2008, p. 68). But his reaction when Stapleton comments that the population says

the noise of the Hound of the Baskervilles, Watson writes *"I looked round, with a chill of fear in my heart, at the huge swelling plain, mottled with the green patches of rushes"* (DOYLE, 2008, p. 68), as the noise provoked something in him. Still, the character chooses not to believe it completely, needing more proof to admit there was an actual cursed hound. Every step he takes into the investigation, however, leaves him with more fear, not being able to find a rational explanation at the moment for the mystery going on, explicitly stating his state of fear while going about the moor: *"while I, with my soul full of vague fears, pursued my way to Baskerville Hall"* (DOYLE, 2008, p. 74).

Without reporting his theories to Holmes, Watson confronts other characters at the place upon discovering more things about them, quick to defend the young Baskerville, as he was there with that purpose as well: *"But I can't forget them, Miss Stapleton," said I. "I am Sir Henry's friend, and his welfare is a very close concern of mine. Tell me why it was that you were so eager that Sir Henry should return to London"* (DOYLE, 2008, p. 73). We get to know other characters a little more this time around, with Watson spending time to observe them more for the investigation, as he writes out more interactions and descriptions of behaviors. However, feeling his memory would not do justice to the events that transpired due to his growing fear and his affectation due to the atmosphere, he chooses to write out his letters to Holmes with the reports. In attempting to be as accurate as possible, he reinforces his reliability as a character-narrator with the admittance that his mind could have altered events and feelings in the late retelling of the story, relying on his writings of the time to be precise.

> From this point onwards I will follow the course of events by transcribing my own letters to Mr. Sherlock Holmes which lie before me on the table. One page is missing, but otherwise they are exactly as written and show my feelings and suspicions of the moment more accurately than my memory, clear as it is upon these tragic events, can possibly do. (DOYLE, 2008, p. 75)

He writes the first letter, talking about what has happened so far while he is in Dartmoor, but dismisses his own writings as unimportant, judging what Holmes will think to be useful information and what he himself thinks, putting himself in the intellectually inferior position again. He makes a reference to the previous novel discussed in this thesis, aware that they find different knowledges valuable and useful to the case.

> All this, however, is foreign to the mission on which you sent me and will probably be very uninteresting to your severely practical mind. I can still remember your complete indifference as to whether the sun moved round the earth or the earth round the sun. Let me, therefore, return to the facts concerning Sir Henry Baskerville. (DOYLE, 2008, p. 76)

We can see, as already proven, that Watson is extremely observant. At Baskerville Hall, he observes the relationship between the people in there and in the region, noticing the young man's interest in the Stapleton sister and also her relationship with her brother. He comments on their personalities, contrasting the tropical and exotic, relating a wilder nature to the brother, who is more closed. He mentions the siblings with emphasis, and the brother in particular, for he thinks Holmes would have found the man interesting to observe, just as he has.

> The fact is that our friend, the baronet, begins to display a considerable interest in our fair neighbour. It is not to be wondered at, for time hangs heavily in this lonely spot to an active man like him, and she is a very fascinating and beautiful woman. There is something tropical and exotic about her which forms a singular contrast to her cool and unemotional brother. Yet he also gives the idea of hidden fires. He has certainly a very marked influence over her, for I have seen her continually glance at him as she talked as if seeking approbation for what she said. I trust that he is kind to her. There is a dry glitter in his eyes and a firm set of his thin lips, which goes with a positive and possibly a harsh nature. You would find him an interesting study. (DOYLE, 2008, p. 76)

He is constantly attentive to his surroundings, more so with the mission to report back to Holmes. He mentions being a light sleeper, and that probably has something to do with his time deployed in war and the psychological damage it could have done to him. But especially now, in this unsettling foreign setting, he is more awake and paying attention to any little noise that should not be common and could be a lead to the case.

> And yet it may seem a small matter in itself. You are aware that I am not a very sound sleeper, and since I have been on guard in this house my slumbers have been lighter than ever. Last night, about two in the morning, I was aroused by a stealthy step passing my room. (DOYLE, 2008), p. 81)

Even though Holmes asked him not to create any theories to report to him, that he wanted only facts, Watson does develop them, after all, his time with the detective has taught him something, even if he does not have the same skill or does not make the correct deductions yet. He does not share his theories with Holmes, but informs him he will investigate what he has observed, and if it turns out to be something, then he will do so. This shows that the character-narrator, being on his own, is able to be more active and do his own detective work without Sherlock's aid.

> What it all means I cannot guess, but there is some secret business going on in this house of gloom which sooner or later we shall get to the bottom of. I do not trouble you with my theories, for you asked me to furnish you only with facts. I have had a long talk with Sir Henry this morning, and we have made a plan of campaign founded upon my observations of last night. I will not speak about it just now, but it should make my next report interesting reading. (DOYLE, 2008, p. 82)

In his next letter, then, Watson reports the investigation he did with Henry about Barrymore, following the man to see what he was doing. Before doing so, however, Henry

questions if the detective would follow that same line of thought, and Watson responds affirmatively, knowing his friend. We do not know Holmes's reaction to this letter and this particular excerpt, so we have no way of completely knowing if Watson was right, but he felt that, as he knows his friend by this point in their lives, he also knows the detective would follow that lead without a question.

> "Perhaps he does. If so, we should be able to shadow him and see what it is that he is after. I wonder what your friend Holmes would do if he were here."
> "I believe that he would do exactly what you now suggest," said I. "He would follow Barrymore and see what he did." (DOYLE, 2008, p. 83)

When Henry wants to go to the moor to meet Ms. Stapleton, Watson insists on going with him, as it was within his instructions that he must not leave the young man unaccompanied or even go places alone, but he just walks away after making it clear he does not want Watson to ruin things for him and the young lady. Watson feels conflicted, not wanting to be a nuisance for the possible couple, and also not wanting to disappoint Holmes in his assignment. This need to respect the instructions feels almost like a military hierarchy between Holmes and him, bringing back morals from while he was in the army, especially considering he was there to also serve as Henry's armed security in case they needed.

> But when I came to think the matter over my conscience reproached me bitterly for having on any pretext allowed him to go out of my sight. I imagined what my feelings would be if I had to return to you and to confess that some misfortune had occurred through my disregard for your instructions. I assure you my cheeks flushed at the very thought. (DOYLE, 2008, p. 85)

As they manage to solve two mysteries in two days, Stapleton's relationship with his sister, and deal with Barrymore, Watson feels proud of himself for the accomplishments in such a short time, and also for having pursued his own line of investigations, and he writes *"Congratulate me, my dear Holmes, and tell me that I have not disappointed you as an agent—that you do not regret the confidence which you showed in me when you sent me down. All these things have by one night's work been thoroughly cleared"* (DOYLE, 2008, p. 89-90). He believes he has done well, but as he is constantly compared and put into opposition with Holmes, he needs for the "superior mind" to approve of his detecting skills. When investigating the issue with Barrymore, Watson needs to use his gun, eliciting then some morality issues, as we can see in the excerpt *"A lucky long shot of my revolver might have crippled him, but I had brought it only to defend myself if attacked and not to shoot an unarmed man who was running away"* (DOYLE, 2008, p 98). He has no problem using his gun in self-defense, indicating he most likely has done so before, but his morals are now in conflict for having done differently.

Worried about the matter of truth in his writings, Watson explains he will now switch from the letters to his own recollections of the events, not letting the reader forget this is a written narrative. Again, as he says so; even though it opens the possibility for the facts' truthfulness to be questioned, he still maintains some reliability as a character-narrator for being explicit about it.

> So far I have been able to quote from the reports which I have forwarded during these early days to Sherlock Holmes. Now, however, I have arrived at a point in my narrative where I am compelled to abandon this method and to trust once more to my recollections, aided by the diary which I kept at the time. A few extracts from the latter will carry me on to those scenes which are indelibly fixed in every detail upon my memory. I proceed, then, from the morning which followed our abortive chase of the convict and our other strange experiences upon the moor. (DOYLE, 2008, p. 99)

Upon retelling what has transpired, Watson once more brings the setting to the foreground, repeating the melancholy aspect of the moor and how this affects his feelings on the situation, as the fear of the unknown is present: *"It is melancholy outside and in. [...] I am conscious myself of a weight at my heart and a feeling of impending danger—ever present danger, which is the more terrible because I am unable to define it"* (DOYLE, 2008, p. 100), but even the fear could not stop him. Watson tries to be rational, choosing not to believe in the cursed hound, needing to seek another explanation for the deaths that have occurred, as he mentions *"A spectral hound which leaves material footmarks and fills the air with its howling is surely not to be thought of. [...] but if I have one quality upon earth it is common sense, and nothing will persuade me to believe in such a thing"* (DOYLE, 2008, p. 100). His rational and questioning side demands an appropriate explanation for the happenings, and he still pursues the investigation, because *"There, in that hut upon the moor, seems to lie the very centre of that problem which has vexed me so sorely. I swear that another day shall not have passed before I have done all that man can do to reach the heart of the mystery"* (DOYLE, 2008, p. 109).

Interestingly, Watson makes a biblical reference when talking about the wisdom of the serpent, as he uses it to describe his manipulation of another character into entering a meaningless conversation to get away from an inconvenient situation.

> I am certainly developing the wisdom of the serpent, for when Mortimer pressed his questions to an inconvenient extent I asked him casually to what type Frankland's skull belonged, and so heard nothing but craniology for the rest of our drive. I have not lived for years with Sherlock Holmes for nothing. (DOYLE, 2008, p. 107)

Once more the narrator aspect of the character comes into the scene, informing the reader of the points in which he will not depend on his written memories of the events, as they have impacted him so that he can remember them to perfection. He remarks again the fact that

he was scared, but he sees that as a contrast to his intelligence, needing to find a way to reconcile them.

> The extract from my private diary which forms the last chapter has brought my narrative up to the eighteenth of October, a time when these strange events began to move swiftly towards their terrible conclusion. The incidents of the next few days are indelibly graven upon my recollection, and I can tell them without reference to the notes made at the time. [...] With these two facts in my possession I felt that either my intelligence or my courage must be deficient if I could not throw some further light upon these dark places. (DOYLE, 2008, p. 109)

As he continues the investigation, he finds himself at another impasse, preventing him from getting to the truth right away. Certainly Sherlock faces that as well, and these dead walls are something that end up driving the narrative forward, opening more paths for the detective. Watson, however, feels frustrated, not used to doing the detective work by himself nor to facing the dead walls alone, as he complains *"I came away baffled and disheartened. Once again I had reached that dead wall which seemed to be built across every path by which I tried to get at the object of my mission"* (DOYLE, 2008, p. 115). So, when pursuing a new lead, he obtains more success, his mood already starts to improve again, and he makes the effort to go out of his way to keep on the right path, as he says *"Everything was working in my favour, and I swore that it should not be through lack of energy or perseverance that I should miss the chance which fortune had thrown in my way"* (DOYLE, 2008, p. 119). But even with good fortune and new leads, due to the circumstances and the melancholy setting, *"Always there was this feeling of an unseen force, a fine net drawn round us with infinite skill and delicacy, holding us so lightly that it was only at some supreme moment that one realized that one was indeed entangled in its meshes"* (DOYLE, 2008, p. 121), as if something was conducting the case from the start. Then, following the lead to investigate a part of the moor that was more abandoned but there was indication someone was residing there, Watson goes armed, knowing he would face the strange man there had been rumors about, commenting, upon entering the cave, *"I shrank back into the darkest corner and cocked the pistol in my pocket, determined not to discover myself until I had an opportunity of seeing something of the stranger"* (DOYLE, 2008, p. 122).

He hears the strange man speaking to him, inviting him in, and he realizes he knows that voice very well after years of living together, and he feels instant relief, both at it not being a stranger at all, and it being Holmes, it meant that his mission could be over, as the character-narrator has mentioned more than once the weight put on his shoulders by such responsibility. He now relates Holmes to a cat, for his level of cleanliness after a while by

himself without any of the luxuries he had at home, another mark of Sherlock's animalistic behavior that he emphasizes every now and again in the canon.

> For a moment or two I sat breathless, hardly able to believe my ears. Then my senses and my voice came back to me, while a crushing weight of responsibility seemed in an instant to be lifted from my soul. That cold, incisive, ironical voice could belong to but one man in all the world.
> [...]
> I stooped under the rude lintel, and there he sat upon a stone outside, his gray eyes dancing with amusement as they fell upon my astonished features. He was thin and worn, but clear and alert, his keen face bronzed by the sun and roughened by the wind. In his tweed suit and cloth cap he looked like any other tourist upon the moor, and he had contrived, with that catlike love of personal cleanliness which was one of his characteristics, that his chin should be as smooth and his linen as perfect as if he were in Baker Street. (DOYLE, 2008, p. 122)

When Watson shows surprise, but also relief at the detective's presence there, Holmes says it was on purpose, that he needed everyone to believe he was still in London so he could investigate the case without drawing more attention to their presence there. Watson is displeased, claiming Holmes used him and does not trust him to do the investigation on his own. So, one of the mysterious forces that Watson could have referred to could be Holmes himself there from the start, his presence and the character he was disguised as contributing to the feeling of unsettlement.

> "Well, I am glad from my heart that you are here, for indeed the responsibility and the mystery were both becoming too much for my nerves. But how in the name of wonder did you come here, and what have you been doing? I thought that you were in Baker Street working out that case of blackmailing."
> "That was what I wished you to think."
> "Then you use me, and yet do not trust me!" I cried with some bitterness. "I think that I have deserved better at your hands, Holmes."
> "My dear fellow, you have been invaluable to me in this as in many other cases, and I beg that you will forgive me if I have seemed to play a trick upon you. In truth, it was partly for your own sake that I did it, and it was my appreciation of the danger which you ran which led me to come down and examine the matter for myself. Had I been with Sir Henry and you it is confident that my point of view would have been the same as yours, and my presence would have warned our very formidable opponents to be on their guard. [...]" (DOYLE, 2008, p. 124)

Holmes tries to make amends for the situation, complementing Watson on his zeal and intelligence in the reports of the investigations he pursued on his own, without any instructions. Because our character-narrator has shown us that he needs the praise from the detective, even asking for it in a letter, he smiles at the recognition, finally satisfied, and accepts more easily the fact that Holmes lied to him about being too busy in London. The detective also knew the effect praising would have on Watson, their long years of sharing lodgings taught him much as well, and he also has access to Watson's writings, so he can learn how to make things right again following the doctor's thoughts and needs.

> I was still rather raw over the deception which had been practised upon me, but the warmth of Holmes's praise drove my anger from my mind. I felt also in my heart

> that he was right in what he said and that it was really best for our purpose that I should not have known that he was upon the moor. (DOYLE, 2008, p. 125)

We can see that Holmes was more affected by the sound and the thought of the cursed hound than Watson, showing another reason why the doctor was the right choice to go start the investigation. Of course, Holmes could then have tried to understand from a more rational point of view, but his desperation, asking Watson where it was, shows another contrast between them, how the doctor, even if extremely affected by the situation, can handle and face his fears, not letting it cloud his mind, whereas Holmes, for as rational as he can be, is also extremely affected and needs his companion to aid him: *"Where is it?" Holmes whispered; and I knew from the thrill of his voice that he, the man of iron, was shaken to the soul. "Where is it, Watson?"* (DOYLE, 2008, p. 128), besides another strong reaction upon seeing what appeared to be Henry's dead body, *"He had uttered a cry and bent over the body. Now he was dancing and laughing and wringing my hand. Could this be my stern, self-contained friend? These were hidden fires, indeed!"* (DOYLE, 2008, p. 131). After this crime is committed, they found that the body actually belonged to Selden, a man escaped from prison, and confirm it was Stapleton that caused his death. The man was wearing Baskerville's clothing, so the hound going after him was doing so based on scent. They have no concrete proof yet, but Watson still wants to arrest the man, eliciting this comment from Holmes: *"My dear Watson, you were born to be a man of action. Your instinct is always to do something energetic"* (DOYLE, 2008, p. 134), as if contrasting to himself, who is the opposite, someone who would rather act after thinking.

Now this is most certainly interesting. We have mentioned in the previous subchapter the matter of Holmes's knowledges according to Watson, and as the novel went along, it was possible that the doctor considered Sherlock had no knowledge of a certain subject when, in fact, he could just have a different opinion, and this quote by the detective proves this: *"Watson won't allow that I know anything of art but that is mere jealousy because our views upon the subject differ"* (DOYLE, 2008, p. 138). While Watson can be considered reliable for all the explanations and efforts he makes to not hide anything from the reader in his writing process, he still is a character-narrator and, in this novel, expresses solely his focalization, so we need to pay close attention to the indications that something might be his judgmental tone overlapping what is actually known or could be true.

Towards the end, Watson brings up again the fact that Holmes did not tell the whole truth about his plan to investigate the case of the Hound of the Baskervilles, expressing how upset he still was after the whole ordeal, listing one of Holmes's flaws as his lack of

appropriate communication skills. Watson then sees himself as an agent or assistant to the detective, even after what he investigates, he still considers himself to be secondary to Holmes. Considering Sherlock was there supervisioning and actually investigating on his own, Watson feels as if he did nothing to contribute to the development of the case, even if Holmes has praised his reports. The character-narrator mentions that this has not been the first time in which Holmes did something like this, calling our attention to his suffering due to the mistrust and no recognition that Watson could be of great help even if he shared the plan. Watson, then, is sensitive to such issues, considering Holmes to be a close friend by now, but still being left out of the proper investigation, as there still needs to be a balance between them, and they cannot be too similar, or else Watson will not be as relatable to the average reader anymore.

> One of Sherlock Holmes's defects—if, indeed, one may call it a defect—was that he was exceedingly loath to communicate his full plans to any other person until the instant of their fulfilment. Partly it came no doubt from his own masterful nature, which loved to dominate and surprise those who were around him. Partly also from his professional caution, which urged him never to take any chances. The result, however, was very trying for those who were acting as his agents and assistants. I had often suffered under it, but never more so than during that long drive in the darkness. The great ordeal was in front of us; at last we were about to make our final effort, and yet Holmes had said nothing, and I could only surmise what his course of action would be. My nerves thrilled with anticipation when at last the cold wind upon our faces and the dark, void spaces on either side of the narrow road told me that we were back upon the moor once again. Every stride of the horses and every turn of the wheels was taking us nearer to our supreme adventure. (DOYLE, 2008, p. 146)

To mention the reader, he moves towards the ending of their adventure, explaining the last details of the solution of the case. While doing so, he remarks his emphasis on the melancholy, sadness, and overall grim that permeated Dartmoor was to translate to the reader how the case really felt, as close to reality as he could. *"And now I come rapidly to the conclusion of this singular narrative, in which I have tried to make the reader share those dark fears and vague surmises which clouded our lives so long and ended in so tragic a manner"* (DOYLE, 2008, p. 155). Of course, showing his own side of the story and personal feelings when dealing with a new adventure by himself, in an unsettling place, in a new role. It was a darker case, ending with a mistaken death, so our character-narrator tried to bring us as close to "reality" while still being reliable, both as a narrator, and as a character that would help solve the crime.

3.3. John Watson

To conclude this chapter, we will reiterate some aspects about Watson that have been mentioned in the previous two subchapters when discussing the novels. As we mentioned in chapter two and was proven through the analysis of both novels, Watson's characterization is done mainly through his narration when talking about other characters and the setting. Of course, other characters contribute to building his image in their relations and their speeches as well, but it is mostly through Holmes that we learn about who Watson is. Interestingly, Watson is a character-bound narrator that does not attempt much in hiding his subjectivity, he rather emphasizes it by speaking to the reader, justifying his actions and his curiosity in observing Holmes, and later in the second novel, justifying his usage of the letters and remarking his emotional relation to the settings he describes; in the second novel in particular, his extensive descriptions are highly motivated by his want to transmit to the reader everything that he felt while alone, or better, without Sherlock's presence, in Dartmoor.

Still in relation to his narration, we saw that, while in *A Study in Scarlet* he is indeed more of a witness narrator, following Herman and Vervaeck's proposition, he does have an actantial role in *The Hound of the Baskervilles*. In the first novel, Watson's main function is to narrate the events that mark his and Holmes's first meeting and case together, not having much of an active participation, with the exception for the moment in which Holmes asks for his medical opinion; he also depends on the detective's actions to tell the narrative. In the second novel, at the same time Watson narrates the story, he is actually participating in it: the detective is absent for great part of the novel, and while he is instructed to write reports, Watson has a mind and thoughts of his own. So, his function while in Dartmoor can be considered twofold: first, he does act as Sherlock's helper, or power, in writing him letters to describe the situation and the facts he has encountered, but second, he is also a subject himself, investigating his own theories and acting as his own detective.

According to Toadvine (2012, p. 48), *"[...] Watson was a competent war veteran with a medical practice. Although he was never a detective, he was certainly important because he represented the prevailing late-Victorian morality of the society [...]"*, and this is directly linked with *"[...] service to mankind. Having endangered his life in the service of the Empire as a military doctor, he responds to a precise definition of Victorian notions of heroic, civic duty"* (MARINARO; THOMAS, 2012, p. 66). He is the one who will relate more to the victims and even want immediate justice when finding the real culprit, even though it was not

possible to be done so in both novels. In *A Study in Scarlet*, just like the adaptations made of such and first episodes of both series here presented, *"[...] the story begins not with Sherlock but with John Watson, who becomes the character with whom the audience is expected to identify and thus is an appropriate entry character to get viewers involved with the story"* (PORTER, 2012, p. 114). In the opening of the second novel, we see the character in a different position already, having to deduce using Holmes's methods. He fails, but this will not stop him from trying to use the method again to investigate what is going on at Baskerville Hall or even describe the people in his surroundings.

As for his own characterization, he is constantly putting himself up for comparison with Holmes, even if not explicitly; as mentioned before, by enlisting some characteristics, skills, knowledges of the other characters, he also informs us of his opinions, judgements, and status in relation to them. He is extremely observant, somewhat judgmental – quite so, to be honest –, brave; he is deeply affected by changes in scenery and atmosphere, but is still able to maintain himself quite rational for his objectives. He often places himself in a secondary position as compared to Holmes, whom he is always praising, but can easily get offended if treated the same by others. The only exception to this rule is Holmes; if he throws in a compliment or two during the downgrading comparison, he tends to accept them, and this need for praising of the man he professionally admires – and considers a great friend – will be constant. Despite the fact that in the second novel the character has a much more complex and active role, the tradition of audiovisual adaptations has emphasized the secondary role found in the first novel and, in fact, is found in many other short stories, and this may have influenced Herman and Vervaeck's perception of him. The character-narrator then, has been established as such in our minds, and now we will investigate his characterization in the two contemporary television adaptations, taking into consideration he will not be the main narrator anymore, opening more possibilities not only for the way the new Watson is constructed and reconfigured, but also for his functions within the narratives.

4. A STUDY IN ADAPTATIONS WATSON

4.1. Elementary's "Pilot"

The first episode of the first season, entitled simply "Pilot", opens with the scene of the crime, a murder, similar to other criminal procedural series. The initial shot is in slow motion, showing visually and audibly two glasses slowly falling and shattering on the floor. The following shot presents the victim being strangled in the kitchen, also in slow motion, and after she falls and cuts herself on some of the glass, the next shot shows her running away from the assailant, now in normal speed. As she runs up the stairs, we see the scene from behind the man's shoulder, but when she enters the bedroom, the camera works as a stand-in for the mysterious person, as the visual narrator shows us the focalization of the criminal. The camera then zooms in on her hand reaching for the nightstand, looking for something, and the scene fades to black. The audio during the crime scene is very muted down, as if suggesting the visuals were already enough.

Image 3 – The culprit and the victim going up the stairs[9]

[9] All images are screen captures of the episodes.

Image 4 – The zoom on the victim's arm

The next scene begins with the shot of an alarm clock ringing when it reaches 7 a.m., and we see Lucy Liu turning on the bed, for a moment, but she is already up and jogging in the next shot. The visual narrator makes it clear that the setting is a North American city, sowing different shots of the city, and if the presence of the yellow cabs is not enough to set the scene, she jogs through Central Park, making it explicit that this series' main location will be New York City. As she stops to take a breath, we hear a phone ringing, but it is only in the next scene that she answers, the auditive narrator having anticipated the audio. We only hear her side of the conversation, informing the person on the other side that she will pick "him" up shortly, but she shows surprise because the person apparently informs her that he has escaped – who and escaped from here we still do not know at this point, but will soon find out. We have a new scene, now Lucy Liu is walking down a street and talking on the phone again, to another person, identifying herself as Joan Watson and informing the person their son has gotten out of rehab earlier than expected. It is interesting here to point out her clothes: grey and black, colors that will be recurrent in her wardrobe, and also very stylish, a fact that will be commented upon by a vendor in a clothing store later in a future episode, when he compliments her on her style. When she approaches the house, she looks a little surprised, and the next shot is a continuation shot, showing what she was looking at, but as it seems to be on a higher level and closeness than the character is, we will not consider this to be a reverse shot expressing her internal focalization. What we see is a woman putting her shirt on with her back to the window, and as Joan opens the small gate and walks up to the door, we first see her from the front, but then the camera changes angles and we see the woman coming out as if we were Watson; as Joan attempts to talk to her, the camera goes back to showing Joan's

expression, this reverse shot indicating her internal focalization in this moment. As she enters the house and goes upstairs, the noises we hear get louder, the auditive narrator in action here portraying Joan's internal focalization in this matter as well, because it is as she approaches the noises that they get louder for the viewer. The visual narrator changes angles again, showing us what Joan is seeing as she gets closer to the room with the indiscernible noises: a shirtless man with his back to us is watching at least seven televisions, each on a different channel. This first view of the man whose identity we will soon learn is done through her internal focalization, so the viewer experiences the same surprise and astonishment as she does when faced with such image.

Image 5 – Joan approaching the room

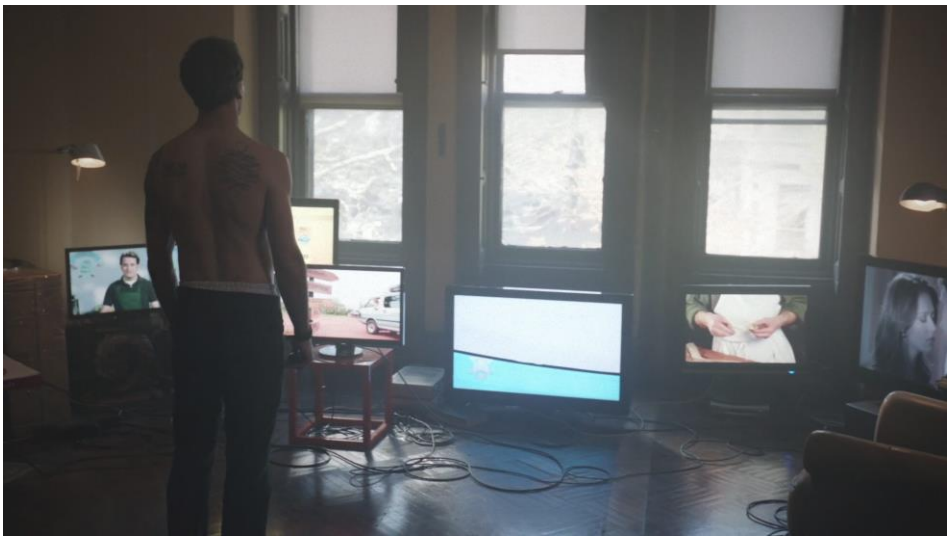

Image 6 – Our first view of Holmes

A reverse shot shows her entering the room, saying *"Excuse me, Mr. Sherloc…"*[10] and interrupted by a shush, the visual narrator showing her confusion and a little surprise at the treatment. When he pauses the televisions, shortly after, she introduces herself to him and also to the viewer, who up to this moment knew almost nothing about her character: her name is Joan Watson, and she is a sober companion hired by Sherlock's father to aid him in the transition from the rehabilitation clinic to an everyday routine *"as smoothly as possible".* She also explains that she has to live with him for six weeks, being available to help him at all times, and this time limit already makes us wonder about the further development of the series: six weeks is a relatively short time, which opens possibilities for the rest of the season: they can present the six weeks more slowly, so that it lasts the needed number of episodes, or something is going to happen to extend her stay as a sober companion or that will lead to a career change.

The man's first words to her are *"Do you believe in love at first sight?"*, to which she does not have an answer, clearly both surprised and confused by it, and he continues, getting closer to her, creating a tension between the two characters. He presses play on the remote control, and the man on one of the televisions starts to say the exact words the man has just spoken, and she drops her bag in surprise, and it opens, spilling some of its contents on the floor and forcing her to get down and put them back inside. He just observes as she does so, paying attention to the contents. As soon as the man on the television stops speaking, he introduces himself as Sherlock Holmes, quickly getting out of the room in search of clothes, while she asks if his father has told him about her while following him. He mentions that most sober companions are recovering addicts, but that she has never had a problem with neither alcohol nor drugs, and she concludes that his father told him that, to which he replies *"Of course he didn't"*. She then asks about the woman she saw leaving and if there was any usage of drugs, already doing her job. She is very attentive to what he is saying and doing. When he says *"You're a doctor, you understand"* – justifying his physical needs and his relation to sex – she denies it, looking confused when he continues to say she was a surgeon for what he noticed from her hands, and she looks confused again when he asks about her car, as she had not mentioned anything – a parking ticket was one of the items that fell from her purse when she dropped it. When he mentions he cannot wait for her to clean the house, her expression is one of disbelief for what he has just said, for cleaning duties are not part of what she does. Up to this moment, with her first interaction with Sherlock Holmes, we can see that she probably

[10] All quotes reference *Elementary*'s "Pilot", directed by Michael Cuesta, produced by CBS, released in 2012.

has never met anyone like him, especially with what he has affirmed about her. Throughout their whole conversation, there is no explicit internal focalization, not through the use of reverse shot or more subtle manner – the visual narrator rather stands in an apparent neutral position in this scene. We then see the two characters in the subway, on their way to the crime scene, and this is where she learns that he is an unpaid consulting detective, and it is the first time she asks him about what happened in London that caused his moving and subsequent admittance into rehab, but he changes the subject by commenting on her father's adultery, surprising her once more that he knew something so personal about her life, not wanting to reveal something about his. When they get out of the subway and are on the street walking, she says he still has not told her where they are going, and he explains that he believes his father and Joan will be pleased that he has arranged to continue his work as a consulting detective in New York, and the moment he mentions the city, the visual narrator starts with a pan behind Sherlock's head, that turns into a zoom out, showing the street the crime scene is on, and then zooming in on Sherlock's face, as if it was him taking in the scene.

Image 7 – Sherlock looking at the crime location

Image 8 – The zoom out showing the setting

As they are much closer to accessing the scene, he asks her how previous clients have referred to her, saying he does not believe people would usually say they have been assigned a *"glorified helper monkey"*, causing her to repeat in a mocking tone, but nonetheless explaining the confidentiality involved in their arrangement, meaning he could introduce her as however he pleased, but that most people used the word companion. From what little we know of this Sherlock, we can already sense he will not use that word, and it is proved that when he introduces her to an older man, a police officer named Captain Gregson as his personal valet, eliciting an expression of disbelief again. He insists on her accompanying him into the building due to her contractual obligations of always being with him, unless she does not *"have the stomach"* to do so, to which she replies *"I'm good"*, her tone making it clear she was not amused by what he said, and that she was up to the challenge. Of course, having previously been a surgeon, she must have seen her fair share of blood and gore, so it would not be too hard to enter a crime scene of an apparent kidnapping. When they discover the victim's body in a pool of her own blood a while later, she gasps and looks away, but we can assume that is due to the nature of the circumstances, finding a body in such a violent situation is different from a still living body in a surgery table, but this does not stop her from accompanying Holmes to other places relevant to the investigation later on.

As they enter, Captain Gregson explains that Dr. Richard Mantlo arrived home and found his door kicked in and his wife missing. He also informs that they found signs of struggle in the kitchen, and while he says this, Sherlock already starts investigating. The visual narrator shows the characters looking at the door, but when Gregson speaks, Joan is the only one who continues looking at it, and the next shot is of a boot print, presumably through Joan's focalization, given the angle of the shot and of how much she is looking at it. The visual narrator shows us the characters again, and this time Sherlock takes a picture of the boot prints, but since Joan has not strayed her eyes yet, this could be a reverse shot to confirm her point of view, therefore the next shot showing the door again could still be her focalization. They go into the other room, and this time we see Sherlock observing the walls in the living room, and the next shot that follows is a close up of the portraits, just as he is looking at them, indicating his internal focalization now, as there is also a reverse shot back to his face. As he explains what he has deduced about the woman and the way the portraits are displayed on the wall, the visual narrator focuses on the objects, with a slow zoom in on them, emphasizing their importance to Sherlock at the moment, as he explains his deduction that she

has had plastic surgery recently. He moves on to another room, and Joan observes Sherlock investigating, looking confused to see him smell a carpet, and this reminds us of the novels' Watson describing some of Holmes's more animalistic behavior. Again, through the use of the reverse shot, we see Joan and Captain Gregson looking at what Sherlock is doing, and, as she has been more relevant to the narrative so far, we can assume the reverse shot implies her focalization. Moving on to the kitchen, Sherlock observes the shards of glass, and we see this through his internal focalization as the visual narrator shows us exactly what he is looking at and then shows us a reverse shot, Sherlock's face as the major focus of the close shot. He calls for Captain Gregson, and Joan comes along, and he explains that the victim knew her assailant. When the police detective asks *"Who is this guy?"*, Holmes explains there are too many shards on the floor for only one glass, so the logical explanation is that the victim knew her assailant, as she poured him a glass of water – the detective still doubts but Holmes asks for a pen, gets on the floor, and finds the bottom of the second glass under one of the kitchen cabinets. He mentions the boot print on the door and the fact that it has a tiny spec of blood in it, indicating the culprit kicked the door on the way out, and not in, as they thought. He goes back to the living room, indicating they should follow, explaining his earlier train of thought when looking so carefully at the walls: they are mirrored images, everything displayed on one side is also on the other, but there is an imbalance at the moment. He asks the victim's husband what is missing from the table on the right side the living room, Joan intervenes, saying *"Maybe this isn't the best time"*, her first act as a sort of mediator between Sherlock and other people, a trend that, according to Polasek (2013), has been present in the most recent adaptations. Sherlock insists, as it is extremely relevant to the case, as the ones who usually take tokens are killers, and not kidnappers. They go to the bedroom, and upon walking along its extension, Sherlock deduces the body is behind the door, in the safe room. He demonstrates there is a safe room, even if the husband does not know it, finding the trigger to open it behind the bedside table. When he turns on the light, we see the dead woman's body on the floor, a pool of blood around her and her body in an unnatural position. Holmes says that he sometimes hates it when he is right, as Joan gasps upon the sight. The scene fades to black.

When it fades in again, Mantlo is being interrogated by Captain Gregson at the precinct, while Joan and Sherlock stand on the other side of the two-way mirror. It is then that she asks him how he guesses everything, and he replies that he does not, he observes, and then deduces, and this is when he explains how he knew what he said about her being an ex-

surgeon, and when she asks how he knew about her father's affair, she is clearly surprised when he answers *"Google. Not everything is deducible"*, and here the viewer can be surprised as well if he or she is familiar with the original character, as the expectation is that he would explain how a certain detail was the indication, and not that he searched on the internet for it, admitting he is not infallible and is actually *"[...] a resident of the digital age"* (TAYLOR, 2012, p. 131), an aspect that will also be present in *Sherlock*'s Sherlock. The Captain and the detective go talk to Joan and Sherlock, thanking him for his help, Sherlock disagrees that the husband is the murderer based on the size of the man's hands and the bruising from the victim's neck and also the size of the boot print on the wall as compared to Mantlo's size shoe size, and asks for Joan's opinion as a doctor, eliciting her almost automatic response of *"I'm not a doctor"* – she is not, officially, but her medical knowledge will be relevant to helping Sherlock solve the case –, but agrees with Holmes that the man's hands are small for the size of the bruising around the victim's neck, and it seems as if she's going to say something along the lines of reaffirming that she is not a doctor now to be 100% certain of it, but he interrupts her, as she has already agreed to his point. Her quickness to disagree with him at his statement of her being a doctor shows just how much the character is still trying to distance herself from it or is not comfortable with that definition of herself based on what happened that caused her to quit medicine, still a mystery besides what Holmes said of it being due to her losing someone close to her; even though it is indeed true that she is not a doctor, but was, she still possesses the medical knowledge needed, and that was all that mattered for him at the moment.

After asking the husband for a list of tall men that are part of his life, Sherlock takes Joan on another step of the investigation: the questioning of more suspects. They are talking to a doctor, and Sherlock comments Mantlo said he made advances on his wife at a party, but the man says he only asked her about the plastic surgery she did, which interests Sherlock, proving his deduction at the crime scene. The man takes them to his office to show them the pictures of the woman before the surgeries, and a close up on Joan's face shows something has called her attention, and the next shot features a size 11 shoe box, the correct size from the boot print on the door, and the reverse shot shows her quickly looking at it and then averting her eyes to Sherlock, discreetly calling his attention to look at the same thing, and he nods at her, agreeing. The man then shows the pictures, showing a very different woman from the one we saw in the crime scene, proving the surgeries. But Joan noticing the shoe box was not enough in this scene; it gets even more interesting: she is the one to ask *"Mr. Polk, can you*

tell us where you were last night?", making Sherlock look at her, clearly not expecting; this shows the character is already inclined to have an interest in investigative matters very early on in the series, being a sober companion and just following him everywhere not enough as she feels the urge to participate after having the opening from Sherlock earlier with the question about the hands, which leads to a conversation later at night when they are back at the house.

She sets up her three alarm clocks and starts to get settled in, and when she walks out of the bathroom, something drips on her shoulder. She goes to the rooftop, asking Holmes if he knew there was honey dripping from their ceiling, and her question fades out as she looks at what he is observing: a beehive. She asks about it being a hobby, but he answers that he is writing a book, in his head. Instead of taking his offer of listening to some chapters, she asks about the man they interrogated earlier, and her interest in knowing if there were any leads ensues the following conversation:

> SHERLOCK: Why do you suppose you hate your job so much?
> JOAN: I don't hate my job.
> SHERLOCK: You have two alarm clocks. No one with two alarm clocks loves their job. Two alarms means it's a chore for you to get up in the morning. You don't hate what I do, though. That much was obvious when we spoke with Mr. Polk.
> JOAN: What're you talking about?
> SHERLOCK: The look on your face. I'd imagine it was the same you wore to the O.R. when you were still a surgeon.

She says he is wrong, but she is smiling, a little uncomfortable with what he has just said. However, from this dialogue, we can infer that the situation in the series will indeed change by the end of the sixth weeks, or maybe even be slowly developed through the course of the episodes considering how Joan has already shown a sign of a possible new career interest from the very first episode. To prove he was right, Sherlock turns off all her alarms, and she wakes up and gets confused as to why there are no batteries or they are off the electrical sockets. She looks at her phone, looking both at the time – 9:50 a.m. – and at Holmes's text indicating he is at the police station. When she gets there, around 40 minutes later, the first thing she says is *"I'm gonna need your saliva now"*, so that she can test him for any drug usage, looking very serious and determined while doing so – she swabs the tester in his mouth when he opens it to speak to her, not giving him a chance to refuse. He starts to speak about a new theory he has about the case, but at that moment she is focused on the test, waiting for it to become positive or negative so she will know what to do; when he starts explaining, however, while still focusing on the test, she pays attention to what he is saying, interested in the new development. As he tells her about the women's appearance, she tries to

appear nonchalant, but her interest is clearly piqued, asking if the murderer has a type. Sherlock affirms so, stating that the main difference is that the previous victim actually survived the attack. She looks at him, as if confirming they are going to investigate that line of thought further, meaning they would get to the woman's house to interrogate her, and such is presented in the next scene.

The scene then opens with the shot of a close of a picture portraying the murdered woman, and the next shot features the survivor of the attack in the past, as she is looking at the picture. Holmes, standing up, starts asking the woman about her attack, the camera angle emphasizing his height in comparison to the sitting woman and Watson. Interestingly, the woman's camera angle seems initially to be the opposite of Sherlock's, emphasizing her distress. He aggressively insists on interrogating even though she says she does not know the answers to his questions, because he sees that she is lying, and he ignores Joan calling his name for attention. As Joan sees the woman is getting more distressed and wants them to leave due to Sherlock's extreme rudeness, she says firmly that it is enough and tells him to go wait in the car. She apologizes to the woman, but does not leave, probably agreeing with Holmes that the woman knows who the attacker is. When she meets him by the car, she tells him all she has learned from the woman - from the name of the man, Peter Saldua, to his relation to her and to his current occupation –, and Holmes says that he knew if he insisted on the questions and the woman got mad, Joan would *"come to her defense"* and manage to get the information they needed, and she says *"You're so full of it"*, not believing that he planned on it happening that way. The manner in which she reacts to the woman is one more indication of her role in helping Holmes adjust to the everyday life and how to interact with people, mediating his relations. For this, she needs to be the judge of what is appropriate or not, polite or not, so she is able to call his attention and correct, mend his relations when necessary, as she did in this situation.

Holmes calls Captain Gregson to inform about Peter Saldua, and he gets the answer that they technically have in police custody, and the next shot shows Gregson answering Sherlock, while the camera tilts down to show the assailant, now dead, to the viewer. He is in a very similar position to the one they found the woman in the safe room, albeit a bit more natural on the floor than hers. He has a gun in his hand and a small pool of blood next to his head, indicating suicide. Clearly a short while later, Joan and Sherlock arrive at the crime scene; the body has already been bagged, but the rest of the evidence is still to be processed. Joan stands in the background, letting Sherlock get closer and do his job, so the shots showing

details of the evidence are through his internal focalization, for there was no way she could have seen them from afar, behind the kitchen entrance, unfocused in the shot.

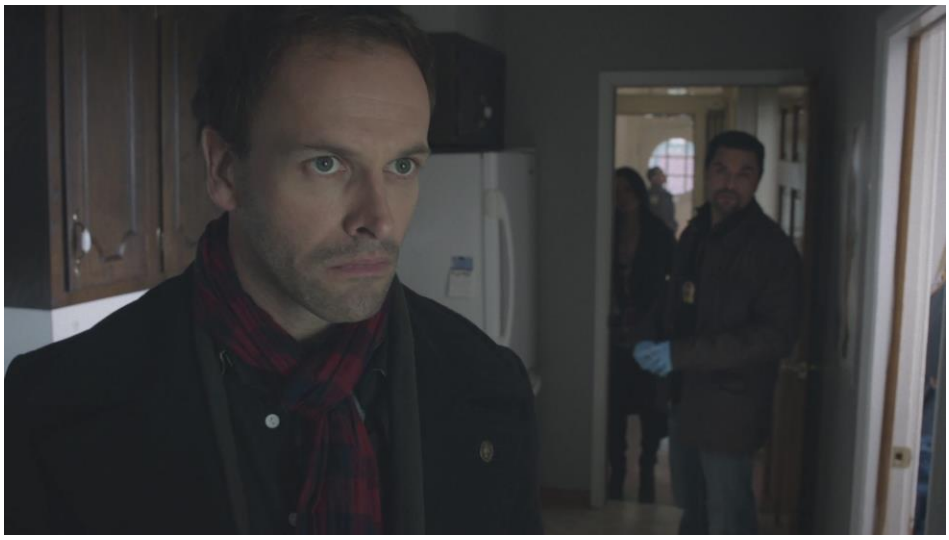

Image 9 – The characters' placement in the shot

Image 10 – The pictures Sherlock is looking at

He seems confused at the scene. He looks at the cell phone charger, at the overturned washing machine with boot prints on it, the shelves on the wall that contain food, and the bottles of pills, particularly at the Xanax one that has no patient name on it. As Joan gets closer to Holmes, she is back on focus again, and even though she now looks at the evidence, we don't have a reverse shot or even a continuation shot indicating what she is seeing to indicate her focalization during this scene; it is solely Sherlock's. Upon seeing his reaction, Joan says *"You wanted to be the one who found him, didn't you?"*, but when he answers that he is not a consulting detective for the credit it could give him, she seems pensive, and her

question of why doing what he does goes unanswered, his mind too busy at the moment trying to connect the dots.

Even though the murderer is dead, Sherlock is still investigating, as Joan sees him watching an interview, sitting on the floor and looking at his own crime board. He comments on the victim's change of appearance, and everything else that does not make sense yet to him about the case, very agitated, and the camera follows him as he speaks, expressing his distress. Her answer is that the case is closed, that he has helped solve it, but he still is not convinced of that. She tells him that she's got them tickets to the Opera to celebrate – presumably the solving of the case, but it is not clear –, and when she says that his father mentioned that he liked it, Holmes has an outburst, explaining that he went once when he was nine and that was it. By seeing his agitation, she says she is worried about him due to his behavior, but he dismisses it stating that he was right about everything so far, but she disagrees, because he had said before that her reason for quitting medicine was because someone close to her had drug problems, but he then confesses he lied. He knew the real reason, but did not want to hurt her; however, due to his mood, he snaps at her saying it, sounding very rude while explaining how he knew it, while she just listens, quietly, visibly affected by what he is saying. It is interesting that we see Sherlock clenching his hands as if to control himself when she asks how he knew her patient died, but he still says what he wants, with Joan avoiding looking at him for almost the entirety of is explanation, her expression one of clear upset. When she answers, it is through the following dialogue:

> JOAN: It's so incredible. The way you can "solve" people just by looking at them. I notice you don't have many mirrors around here.
> SHERLOCK: What's that supposed to mean?
> JOAN: It means I think you know a lost cause when you see one. Tomorrow I'll arrange for a new companion. Tonight I've got plans.

As he says those things, he sits down, leaving her standing up beside him by the desk. It is almost like an inversion of the roles of the scene at the previous victim's house, now the visual narrator showing Joan looking at him from a downward angle, and Sherlock to her the opposite, and as he explains as well, the camera sits almost behind him, his figure dark as the lamp illuminates the desk. Here, it could mean that she has the moral high ground at the situation, as she is expressing calm while Sherlock is snapping and being rude, but when he gets back up, she still says nothing, no apparent change in her expression while he speaks. However, it is possible to see that she is extremely upset as she snaps her laptop shuts and picks up the printed tickets, leaving the room and closing the door with a noise. Her patient's death is still a sore subject, for years later she still visits his grave in the cemetery – and this

will be shown in a later episode, how much guilt she still carries, to the point the man's son manages to manipulate and extort large amounts of money out of her –, showing how sensitive and caring her character is. We can also see her words about the mirror did not leave Sherlock unaffected, as he becomes speechless, and does not move as she leaves, thinking about their dialogue.

The next scene opens with a band playing in a pub, and then we see Sherlock coming in as the camera shows the opposite of the small stage. He looks around quickly, and soon finds who he was looking for: Captain Gregson, and we discover this as the visual narrator presents a continuing shot of Sherlock's look that proves his internal focalization, as the next shot is a reverse one showing him much closer to the Captain. Gregson hands him an old file, and while Sherlock reads it and gets the information that Peter Saldua was using his phone to record sessions, the visual narrator opts to show the viewer these shots, and it is visually different from what we have seen so far in the episode: the shot has a green saturation, and the borders have an effect of "crumbled paper", making it clear that it is distinct and not part of the scene we were just watching.

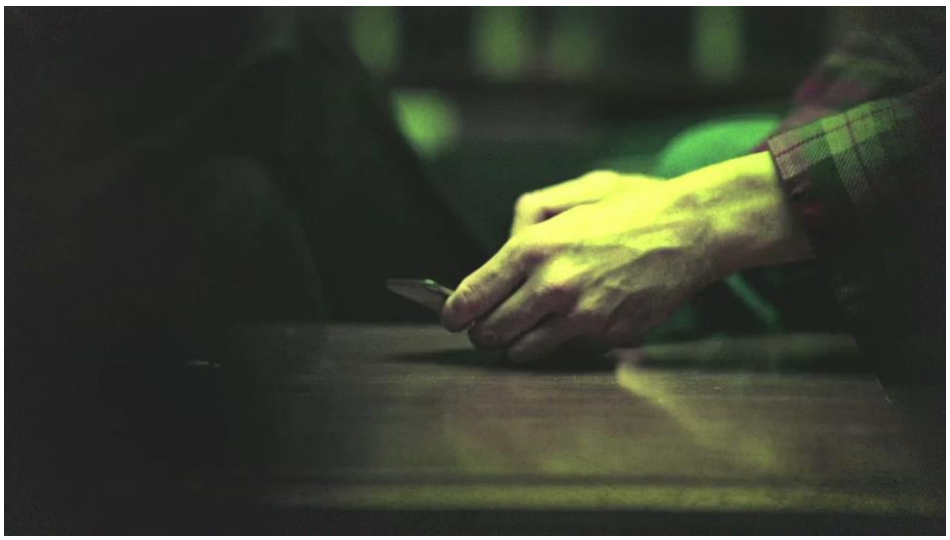

Image 11 - Saldua's hand, green saturation in the shot

This scene shows Sherlock's thought process in relating what he has just seen on the television and the file, and it is sans Watson, the series already establishing that her presence in every scene is not a requirement. This is extremely different from the novel, in which Watson's presence is needed at all times because he is the character-narrator, or if he is not present, other characters need to inform everything that has happened. Consequently, all the events pass through Watson's filter of focalization.

The next scene opens with Holmes going to the Opera to find Watson after seeing a raging fighter on the pub's television, and a shot of the overturned washing machine appears to the viewer, with the same visual effects from the aforementioned scene to differentiate it from the current situation. At the theater, he sits besides Joan, bothering everyone on the way, to talk about what he discovered. The visual narrator shows this scene with varying angles and distances, portraying an external view of the scene to show how inappropriate Sherlock is being by discussing the case in such place, in the middle of an event. Joan tries to shush him, lowly calling his attention to stop talking, and even tries to ignore him, but it is of no use. Her medical knowledge comes in handy again when he asks her about the appearance of the Xanax pills – even though he already knows the answer, he goes out of his way to take her back into the case – and he calls the detective assigned to the case, confirming that the pills in the bottle taken as evidence were not like what she described, completely inappropriate while in the middle of the Opera, and Joan has an expression of disbelief at his action. He asks for a ride, and she answers *"I'm in the middle of something"*, not even looking at him. He does seem to convince her, however, when he admits that he had no idea that the woman would react to both of them the exact way it happened when asked about the attacker, and that Joan got what they needed faster, and concludes by asking her how fast she could get him to the hospital, and she smiles and looks at him, presumably both by his admittance and at the challenge, taking Sherlock to confront the dead woman's husband.

As Sherlock approaches Dr. Mantlo, the visual narrator again opts for a more external focalization initially, detaching itself from both characters. When Holmes confronts him, the filmic narrative maintains its distance, closing on the characters' faces as they talk, showing the tension, but still remaining detached. When he accuses Mantlo of being the attacker's unofficial therapist after the death of the official one, while Joan stands a few meters behind, just observing, another scene flashes on the screen, showing the visually altered shot of Peter Saldua and his then alive therapist in a session.

Image 12 – Peter Saldua, green saturation and crumbled paper effect

The same interpolation appears again when he states that the man influenced his (now dead) wife to alter her appearance to look more similar to the type Saldua was obsessed about, and again when he states the man changed the tranquilizing pills for steroids, and it keeps happening as if to illustrate his deductions while confronting the real criminal behind everything, and this pattern will actually be repeated in the series more times in the same confrontational situation, sometimes at the police precinct. After the man basically confesses to Sherlock, he just walks away, because they have no concrete evidence to arrest him. Joan gets closer to Sherlock and asks what he said, and when Holmes says the man confessed, she says they need to tell the police, but they have no evidence. In a fit of rage, Sherlock at first asks, the demands, Joan's car keys. She looks confused, not knowing what he will do, and when he crashes her car into Mantlo's, she opens her mouth in shock and disbelief that he would do something like that.

We then see Holmes in prison, a couple of injuries on his forehead, and he gets up when Joan arrives to talk to him. The first thing he says when he picks up the phone to talk to her from the other side of the mirror is sorry, both for crashing her car and for how rude he was to her earlier, and she replies by mentioning how she has noticed how his impulsive and impolite actions seem to be a trend. He says he expects her to have talked to his father already, and while she has, both his father and Joan have decided to give him another chance, and he mentions that he thinks there is "hope" for her as an investigator. She wants to know Sherlock's plan to help arrest the husband, then her expressions turns to disappointment when she realizes that the wreck was just a temper tantrum by the sheepish expression he makes when she mentions the car crash. It is then that she demands him to tell her about what

happened in London, stating she needs to know what caused his downfall to stay on as his sober companion, and Holmes's reading of the situation is that she doesn't need to know, what she wants is to know so that it can be a connection between them, but she just smiles when he states that he has no meaningful connections, pleased that she has figured something out about him – that he turned heavily to drugs because of a woman, showing that there is indeed some promise for her in his line of work due to her observational abilities. The visual narrator again shows a close up of both characters' faces as they talk, indicating some closeness and tension, but at the same time detachment as both are separated by the prison glass.

After she makes some deductions about his addiction being due to a woman, he just responds by informing the time of his hearing and saying he trusts she will be there for him. She arrives at the brownstone, still filled with case files, and turns on the lamp on a central desk, picking up a couple of pages and reading them. She drops one file to the floor without meaning to, and when she picks it up, the camera follows, showing her pause as she gets a medical information page, looking at the wall and taking a picture from there, though we do not understand it yet. The narrator has chosen to keep us in suspense with this new information, and we can sense it is pivotal to the case, as every single piece of information so far has been shared between the detective and the viewer, even more: the opening scene of the episode gives us information to be on a similar level to Sherlock, making us feel like we can help solving the case or solve it by ourselves as well. The viewer does have access to the information next morning alongside Sherlock, outside of the courthouse, as she shows up late, but nonetheless with the needed breakthrough for the case: as she shows him Peter Saluda's medical file, noticing his rice allergy and the fact that in one of the evidence photos of his house there was rice in a cupboard, Sherlock makes the missing connection to be able to blame the correct man. Even though this first case does not have Watson as the main solver, she does play an important role, necessary, even, to the closing. Of course, at some time Sherlock would probably have arrived at that same conclusion, but she decided to help him, focus on the case at hand, even though it is not her job, because it does suit and interest her.

We then have the famous scene of procedurals: the confrontation with the true criminal, in this case at the police precinct as Captain Gregson has called the man to supposedly apologize for Sherlock's behavior. but also asks if he has ever treated Saldua before. At Mantlo's comment that that was a funny way to apologize, the Captain affirms it's just a question, and the man replies negatively. As he gets up to leave, Gregson calls the

detective responsible for the case, who enters the room together with Holmes and Watson, and the consulting detective starts laying out the facts of the case that lead to Mantlo's incrimination and, therefore, arrest, praising Watson by commenting on how astute she was to notice the rice allergy on the medical file. And then she comments on the receipt they found for the bag of rice, taking Sherlock's place in accusing. If she were only following her job in aiding people adjust to life, she would probably not have made such comment; the fact is, however, that she did, showing once more much more interest in his line of work. As Holmes talks in voice over about the cellphone, a recollection of the events happens on the screen, with the same visual effect as before to mark a flashback or even Sherlock's own thought process internally focalized here. Sherlock talks about his examination of the bag of rice, which is shown with the same effect, but this time we can affirm it is a flashback for sure, and the one involving Peter Saldua cannot be, for they were not there at the time, the only possibility then being Sherlock's own thought process. This shows that the series treats Sherlock's visual construction as so thoroughly correct that it has the same aesthetic treatment of the "true" events recounted with the flashbacks. This means that the visual narrative does not differentiate between "what happened" from "what Sherlock says to have happened", bringing it closer to the novels, in which Watson affirms things about events and the investigation based on what Sherlock deduces, sometimes without the confirmation.

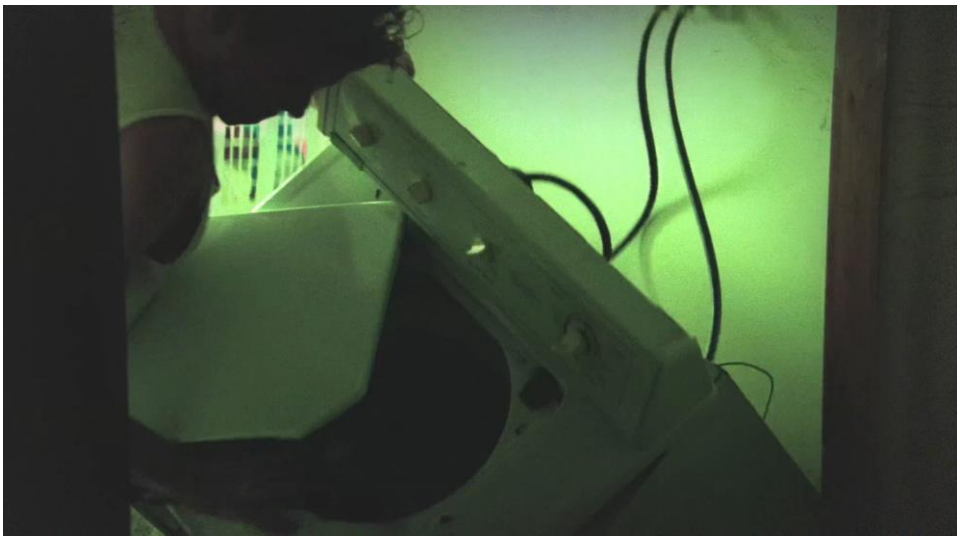

Image 13 – Saldua, green saturation

Image 14 – Sherlock looking at the rice, green saturation

The closing scene is very interesting, as it shows Watson and Holmes watching baseball, well, Watson, in a television at home, and she even has a cap with the team's logo on. While Sherlock has a clear expression of boredom and expresses explicitly how boring he finds the American pastime and insisting they go out for dinner at that exact moment, Joan is the complete opposite, focused on the game and saying he just does not understand it. Her behavior in this, different from what we have seen in the episode up to this point, shows how different she can act when in a moment of leisure, and how much their friendship has started to evolve, and the fact that she is acting like this due to a baseball game seems to reinforce her – albeit stereotypical – Americanness, in contrast with Holmes's Britishness. It also indicates how she tends to go towards emotions and feelings, "suffering" through her team's defeat, and Holmes usually goes towards the logical side, even predicting the end of the game. Even though the characters will get closer and at one point become professional partners and can share some characteristics, they are still not the same, a factor that was already mentioned is considered to be important in the adaptations.

4.2. Sherlock's "The Hounds of Baskerville"

The episode opens with the image of what seems to be a foggy forest, and we see a boy running intercalated with a very quick shot of a man screaming and the sound of an animal growling and snapping its teeth. Due to the title of the episode – even though it will only appear after the initial credits and opening of the episode –, the viewer can already imagine

the animal to be a big dog, more specifically a hound, that was the mystery animal. We then see shots of a man's hand clawing at the floor in desperation, trying to get away from the attack, interpolated with shots of the boy getting away from the place. The scene of the attack has a saturation of red, while the boy running is shown to us as internally focalized, as the camera shakes, the image is blurry at times, indicating the usage of a hand-held camera to imply some realism and immerse the viewer in the story just as the camera-narrator is, and we even get a reverse shot when he sees what appears to be a safer location.

Image 15 – The crime happening, red saturation

This becomes even more clear that this is true due to the auditive narrator: when an old lady with a dog finds him, she asks if he is alright, if he is lost, but the boy's focus is on the dog, the music very menacing, and when the dog gets closer the boy screams. The scene then cuts to what seems to be present time, showing us a young man, presumably the boy, now grown, standing in the midst of a heavy fog in a forest, looking confused, as if he went there in a daze and has just realized where he is, making it possible for the viewer to assume that what was shown was his flashback, and then he starts walking, stumbling to get out of there. The introduction and initial credits of the show then begin, with the same music, font, and style, but now it shows us scenes from the second season.

The title of the episode appears on the screen at the same time we see the 221B door closing loudly, the camera showing us the window of the shop next door where two small bobble head dogs are shaking their heads. We then see a pair of feet, and when something is smacked on the floor next to them, John looks at the person, raising eyebrows, and then the camera tilts, bottom to top, showing us a bloody Sherlock holding an also bloody harpoon. He

says *"Well, that was tedious"*[11], and John asks *"You went on the tube like that?"*, a tone of disbelief that also is present in his facial expression. The screen fades to black and we see both characters again, this time both detective and harpoon are clean, indicating some time has passed, albeit not much as John is still reading newspapers and wearing the same clothes. Sherlock paces back and forth quickly, but Watson pays no attention to it, used to this side of his friend. He comments there is another picture of the detective in the deerstalker hat in the newspaper, which was shown in a previous episode, again a nod to the element considered to be characteristic of Holmes that a lot of fans expect to see in adaptations.

Sherlock then asks for John to get him *"some"*, actually, demands, but John is unfazed by it, refusing to do so, reminding him that they agreed on cold turkey, becoming clear then that Holmes was referring to drugs. He also reminds Sherlock that the detective himself has paid all his contacts for such substances so they would not sell him anything. Holmes then starts to search for something, throwing papers into air, and calls Mrs. Hudson to help him. Throughout all this, John remains seated, calm, not affected by it, as he keeps on perusing the newspapers on his lap. When Holmes starts throwing the papers, he sighs and says *"Look, Sherlock, you're doing really well. Don't give up now"*; even when Sherlock begs desperately, or even politely, saying please, Watson never wavers. The character here fulfills a role similar to *Elementary'*s Watson as a sober companion: helping control Holmes's use of drugs, acting as a barrier between the detective and the substances, and also "controlling" Holmes so he does not harm himself with them. He continues this role as Mrs. Hudson enters the room, signaling to her by pretending to drink a cup of tea, so that she could offer it to Sherlock to take his mind off drugs.

Still in the midst of looking for drugs, he snaps at her offer, making deductions on her whereabouts that morning – she was at the sandwich shop in the company of a man only he knew had a secret wife in another city. While he is making deductions, as usual, the camera shows a close up of what he is describing (the flour on the dress, the foil under her fingernails), showing the character's internal focalization in the moments of deduction; this time, however, there are not the usual words on the screen as he does it, it is very fast and hazy, suiting the mood he is in, desperate for drugs. John tries to make him stop by saying his name loudly, but he only stops when she leaves the room upset. Something that calls our attention in this scene as well are the colors: both the carpet, wall above fireplace, and chair

[11] All quotes in this subchapter are references of *Sherlock*'s "The Hounds of Baskerville", directed by Paul McGuigan, produced by BBC Wales, and released in 2012.

feature the color red, the same color John is wearing for a shirt, and we can interpret this as being his part of the room, but also that he could be seen as just another element there, more in the background as compared to Sherlock. The most interesting detail is, however, his contrast with Holmes: red is a warm color, also representing warmth and proximity in people, while Sherlock is wearing a dark blue robe, a cold color, very fitting for this scene and the character's personality in general.

John orders Sherlock to go after Mrs. Hudson and apologize to her, and he says *"Oh, John, I envy you so much"*, and Watson hesitates a little, seeming to clench his jaw as if controlling himself not to say anything but ends up asking *"You envy me?"*, and Sherlock explains why by saying *"Your mind, it's so placid, straightforward, barely used. Mine's like an engine, racing out of control; a rocket tearing itself to pieces trapped on the launch pad"*, and John slightly nods along, listening. When Holmes snaps again saying he needs a case, John snaps too, shouting that he has just had a case that morning. He asks about the website as it is one way Holmes takes cases, but there is nothing interesting, only a missing luminous rabbit, saying it's either this case or they play "Clue Do" again, and John says no, as in a no way this is happening, closing the laptop, *"we are never playing that again"*; Holmes is confused as to why not, and John says it is not possible for the victim to have committed the crime, as it is not in the rules, and Holmes angrily says that they are wrong, then, not accepting John bested him in a detective game. Before John can reply, the doorbell rings, and he says *"Single ring"*, and after Sherlock comments on the pressure and duration of the bell, they say *"Client"* at the same time, both clearly relieved, by the tone of their voices.

We then see what seems to be a news report on Dartmoor and the secret government facility there, called Baskerville, and the woman on the TV comments on the rumors that horrible experiments are done there, as it is said to be a *"chemical and biological weapons research center"*. Throughout this, the camera shows John looking at the TV, then we see a shot of what he is watching, and then the camera shows him again, this time quickly diverting his eyes to the client, blurry for the viewer in this shot. When the camera shows Sherlock looking, the next shot is not of the TV; the shot shows the young man from the beginning of the episode looking attentively and serious at what they are watching. It is interesting that we see him through the space between Sherlock's neck and arm, the camera behind the detective but too close to him, so that he is a blur and the young man is the focus for the viewer, just like he is for Sherlock.

Image 16 – Sherlock focused looking at Henry

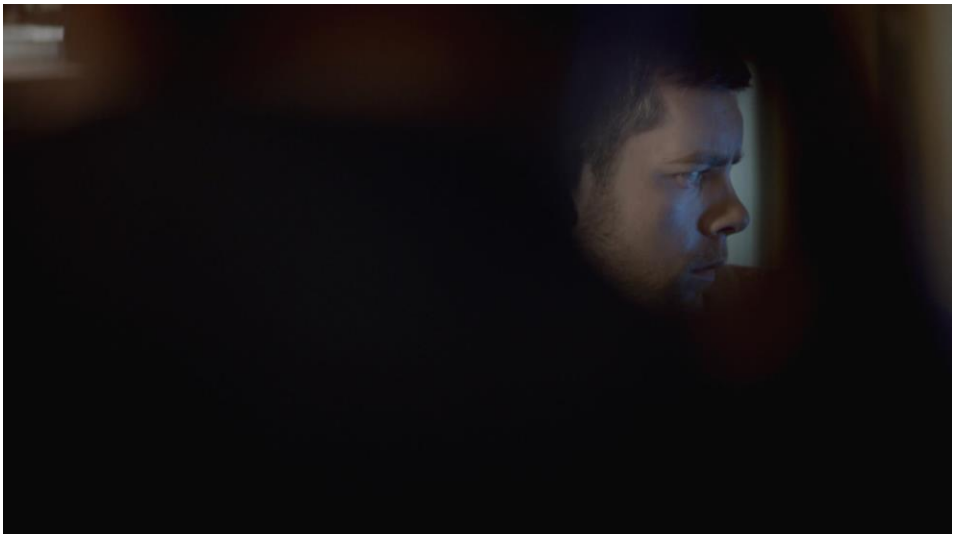

Image 17 – Henry as the main focus of the shot

We finally learn the name of the young man is Henry Knight when he appears on the television, talking about the attack on his father's life that was show in the beginning of the episode. Holmes pauses the interview and asks Henry what he says, stating he prefers to do his own editing. John is just sitting in the background, seeming amused at the situation. When Sherlock says he is not interested in what the moor is like, John frowns, confused by the attitude. Holmes interrupts Henry again, saying: *"Yes, good. Skipping to the night your dad was violently killed. Where did that happen?"*, and John now barely reacts to that, as if expecting him to say something like that. John finally talks by asking if Henry saw the devil the night his father was killed, after the man says what the name of the place – Dewer's Hollow – means, and he replies *"Yes"*, and we are presented with a flashback of the night, while he describes what attacked his father – huge, coal-black fur, and red eyes –, but the

viewer does not see what the boy sees: we see his father clawing at the ground trying to get away, and we see the boy looking at the scene, but we only hear what is going on. After Henry finishes recounting that night, John mentions the characteristics of the creature again to Sherlock, asking *"Doh? Wolf?"*, to which he replies with another question, *"Or a genetic experiment?"*, looking away, a hint of a smile on his face. Henry confronts Holmes, as he is not taking him as seriously as he expected and as people from the television network did.

It is John who asks why, after 20 years, he decided to contact them at that moment, but it is Sherlock that answers *"Because of what happened last night"*. Henry, who had gotten up to leave, stops, looking at the detective, asking the question that gives the way for him to show his abilities: *"How did you know?"*, and he answers *"I didn't know, I noticed"*, and John almost rolls his eyes at this, silently sighing, waiting for him to start giving the information quickly, as usual. When Henry asks how Sherlock noticed those details, John says that it is not important, but Sherlock interrupts him, explaining how he did it. This is a completely different attitude when comparing to the Watson from "A Study in Pink", for example, no longer as amazed by it, it seems that he is almost annoyed at Sherlock, and even says *"You're just showing off"*, and Holmes answers *"Of course, I am a show off. That's what we do"*. This use of "we" is certainly interesting, both with John's previous question of why Henry was there to see them and now with Sherlock's, demonstrating that it is a package deal: Sherlock Holmes *and* John Watson, and we have another proof of that when Watson flips the pages of a small notepad, just like the ones used by the police detectives, showing he was taking notes. Of course, the notes can be useful for the case, but they are also there for his blog on the case later. He asks Henry about his parents' deaths, but his words falter when Sherlock inhales the smoke from Henry's cigarette. John tries to ignore him, and continues speaking, *"That must be quite a trauma. Have you ever thought that maybe you invented this story, this…"*, but stops talking when Sherlock repeats his action, looking at him with his mouth open in shock, but again continues speaking: *"...to account for it?"*, and Henry answers that this is what Dr. Mortimer, his therapist, says, and she was the one who convinced him to go back to Dartmoor so that he could face his fears.

Holmes then asks what happened at Dewer's Hollow the previous night that changed everything, as he *"went there on the advice of your therapist, and now you're consulting a detective"*. When he starts answering, Sherlock interrupts him, saying *"If I wanted poetry, I'd read John's emails to his girlfriends. Much funnier"*, to which John loudly sighs, looking away, clearly not liking Sherlock's attitude. Henry then talks about what truly led him there:

there were footprints at the Hollow; John asks if they were a man's or woman's, and when Henry says neither, Sherlock dismisses it, saying he agreed with his therapist that he just imagined what he saw as a child, and walks into the kitchen, but stops when Henry says the famous line: *"Mr. Holmes, they were the footprints of a gigantic hound"*, and Holmes says he'll take the case, startling John, whose reaction is to say *"No, no, no, sorry. What? A minute ago, footprints were boring, now they're very promising?"* but he answers that he's more intrigued by Baskerville, and it will be a good place to start the investigation.

What is surprising, especially for the viewer who has knowledge of the source material, is the final development of this scene. Holmes says he's too busy to go to Dartmoor himself, but he will send his best man, walking over to John and patting his shoulder, also stating *"Always rely on John to send me the relevant data, as he never understands a word of it himself"*, and John does not react to that, just to Sherlock saying he was busy. Holmes exclaims he has Bluebell's case, and John just sighs again, understanding Holmes's game, and shows a hidden pack of cigarettes on the mantelpiece, throwing them at Sherlock, who in turn throws them away, saying he does not need them anymore, as he is going to Dartmoor, as *"20-year-old disappearance? A monstrous hound? I wouldn't miss it for the world!"* The show then strays from the source material – which is not a bad thing to do –; the series does not give John a little more autonomy with the case due to him not going to Dartmoor by himself to investigate and report to Sherlock; on the contrary, the show hinders the development of the possibility of a more active role for John by having Sherlock's presence there from the start.

It is later that day in the next scene, showing us John leaving the apartment and closing the door, carrying a suitcase. The camera then shows the windows of the sandwich shop, and we can see Mrs. Hudson arguing inside as a consequence of Sherlock's words earlier. Holmes and Watson are standing just outside of the cab, watching the discussion from afar, and John says *"Looks like Mrs. Hudson finally got to the wife in Doncaster"*, in a much lighter mood than in the previous scene, and Holmes replies *"Wait until she finds out about the one in Islamabad"*, and John answers with a small laugh. They get into the cab to Paddington Station, and the scene ends.

The viewer is presented then with shots of the place the characters are headed to. After a few different shots, the camera pans right, and the jeep comes into the image, with Sherlock driving and John watching out of the window. The camera shows a close of John's face looking at the scenery, then shows us the scenery moving fast indicating to the viewer that we

are seeing the same thing the character is. This is repeated a couple of times, with one showing Sherlock as well, but leaving us with no doubt that what we have just seen was internally focalized by John.

We see a quick close up of a map being opened, and the next shot shows Sherlock on the top of some rocks and John looking at the map, indicating the places around them – Baskerville, Grimpen Village, Dewer's Hollow –, and when the detective asks about an unidentified area, in order to answer, John needs to use a pair of binoculars, and the viewer sees exactly what the character does, as the shot simulates the interior vision from such an object, zooming in, saying with a tone of question *"Minefield?"*, and we know it is John doing so, even though Sherlock was looking in the same direction, because he is the only one with binoculars.

Image 18 – John looking through the binoculars

Image 19 – The view from inside the binoculars

The auditive narrator is working alongside the visual, as there is no difference in the volume of their voices, mainly because when one character speaks, the camera follows this and shows us the speaker, like when John is looking through the binoculars, when Sherlock speaks, the camera stops showing John and Sherlock is now in the shot.

The next scene starts with another internal focalization shot, they are arriving at the village and we first see it through the jeep's front window, as we can see a windshield at the bottom of the image. When they get out of the jeep at the Cross Keys Inn, they park by a group of people gathered around a poster written *"Stay away from the moor at night if you value your lives"*, and Sherlock curiously grabs the collar of his coat and puts it up, eliciting a long look from John, and he defends himself with an *"I'm cold"*, as if to clarify that he was not scared of the hound. The guy who was speaking to the people in front of the sign puts an animal mask, imitating the supposed hound, and scares a couple standing near the entrance of the inn. When the guys effectively scares the people screaming, the viewer sees another flashback from Henry, as we discover he is in the middle of a therapy session, remembering the events from his childhood. A new information we have is we now see what the boy sees, albeit quickly and confusingly, but we can notice the presence of a flashlight in the scene.

We see Henry on the couch after the flashback, and says "That part doesn't change", talking to a woman sitting out of focus, who we see through a foggy mirror – possibly indicating that he will not find resolution for what he needs at the moment – and assume it's his therapist, and she asks what changes, and he replies that there is something else in the flashback now, the words "Liberty" and "In" appear to him as if they are stitched on an item of clothing. When the angle changes, we can see the woman, and she shows a very neutral expression, even though we already know her professional opinion – or diagnosis – of the subject. The scene is short, just showing the viewer a brief interaction between characters and also giving us new information about the death of Henry's father.

We go back to the village, an aerial shot showing the inn the detective and the companion are staying at, no movement on the road in front of it. The sounds of birds chirping, indicating how quiet and calm things usually are there Sherlock enters through a wooden door of what seems to be the pub/dining area, and John is already waiting at the bar, and the man behind the counter hands John a key, saying *"Sorry we couldn't do a double room for you boys"*, and John quickly denies *"That's fine, we're not…"*, but stops talking, as by the other man's look it will not make a difference. This seems to be a recurrent thing in the

series, and it appeared for the first time in the very first episode, with Mrs. Hudson initially assuming they are a couple, then the owner of a restaurant they go as a stake out. Another interesting detail in this scene is John picking up a sales invoice from the counter, noticing it is of a meat delivery, but the sign on the front of the inn said it was vegetarian cuisine, showing how John has been developing some skills, noticing more details around him than he previously did.

John then asks him about the skull and crossbones on the map, and the man answers that is the Great Grimpen Minefield, a Baskerville testing site, but it is a mystery what happens there. As John continues his conversation with the man whose name the viewer still does not know, we see interpolated shots of Sherlock to indicate that while John is talking, he is at first by a table, appearing to have seen something interesting there, though we do not know what, and another shot shows him starting to go outside; these shots are also externally focalized, for we don't see John looking away from the conversation to look at Sherlock. When John asks if the man has ever seen the hound, the camera is focused on Holmes, and we see him stop, clearly interested in hearing the answer, which is that the man has not seen it, but Fletcher, the man with the poster outside of the inn, has; in this small excerpt of the scene, the visual and auditive narrators are not in complete synchronization, as the visual shows a focalization on Sherlock, but the auditive narrator is focalizing on John, meaning that this question was important both for the viewer and for Sherlock to listen. Sherlock slowly walks towards the guy, and this time we have a shot and reverse shot of John looking in the direction of the door, then we see Sherlock walking, then it's back to John again, and we see him look to the man at the counter again, clearly making him the focalizor of that brief moment.

The man comments that the hound rumors have actually helped with business, as the number of "monster hunter" tourists (as defined by another man who arrives behind the counter, dressed as a cook) has increased due to mentions in social media. The newly-arrived man says *"What with the monster and that ruddy prison, I don't know how we sleep nights. Do you, Gary?"*, and Gary, the man who first talked to John, puts a hand on the other man's shoulder and looks at him with affection, answering that he sleeps like a baby. The man disagrees, saying Gary snores, and asks John *"Is yours a snorer?"*, clearly asking about Sherlock, and again, another character assumes they are a couple. This time, John doesn't even try to deny it, just changes the subject by asking if they have crisps. With this reinforcements of the assumption that they are a couple, *Sherlock* joins in the fact that *"'Bromance' is becoming a standard part of the contemporary Holmes mythos"* (LAVIGNE,

2012, p. 14), as it was heavily used in Guy Ritchie's films, and, more than that, emphasizes *"[...] the homosexual tension potentially buried within their ostensibly homosocial relationship, along with Watson's steady stream of denials, situates Holmes and Watson within a broad category of Western popular culture's 'buddy cop' pairings"* (LAVIGNE, 2012, p. 16), quite common in procedural shows.

After this conversation, the visual-narrator shows us what is happening outside: the first shot presents Sherlock grabbing a half-empty beer glass from a table and then walking towards Fletcher, but then the angle changes and we see Fletcher walking with his hound sign, but we see it from inside the inn, meaning that this could be Watson's focalization, even though we do not have a reverse shot to be 100% certain, but the auditive narrator does not follow this, it is out of sync: we hear Fletcher on the phone from inside the place, so the audio focalization is not internal on John Watson, as it would be impossible for him to hear from inside the inn. The next shot is a zoom in of what is in Fletcher's back pocket: it seems like some sort of newspaper, the letter RACIN in all capitals shows it is part of the name, and below it, we see *"racingpos"*, assuming it could be a racing post, meaning that the character could be interested in betting, and then the visual narrator shows Sherlock looking at the man, indicating the zoom in on the pocket was his perception of the shot. He gets closer to Fletcher and asks *"Mind if I join you?"*; the young man looks a little surprised but makes no objections, giving Holmes the opening to ask *"It's not true, is it? You haven't actually seen this… hound thing",* with a smile, trying to get a reaction from Fletcher, who in turn asks if Sherlock is a journalist; he replies that he is just curious, and reinforces the *"Have you seen it?"*. Fletcher answers *"Maybe"*, and Holmes asks *"Got any proof?"*, now much more serious, wanting to now that. Fletcher does not like it, getting up to leave just as John arrives, but Sherlock interrupts both John from speaking and Fletcher form leaving with *"Bet's off, John, sorry"*, eliciting a *"Bet?"* from Fletcher, and Holmes explains that he bet 50 pounds with John that the guy could not prove he had seen the hound. While Holmes says so, the visual narrator shows John squinting his eyes, then seeming to understand quickly what Holmes was trying to do, and says *"Yeah, the guys in the pub said you could"*. Fletcher ends up showing a picture in his cell phone, after saying he saw the hound a month before at the Hollow, even though it was foggy, but Holmes does not accept it as proof, because the picture shows a dark four-legged animal from afar, but it's very out of focus. Sherlock says he is the winner of the bet, but Fletcher talks more, discussing with him, trying to prove his point, and he makes it by saying

> FLETCHER: I had a mate once who worked for the MOD. One weekend we were meant to go fishing, but he never showed up, well, not 'till late. When he did, he was white as a sheet. I can see him now. "I've seen things today, Fletch," he said, "that I never wanna see again. Terrible things." He'd been sent to some secret Army place,Porton Down, maybe, maybe Baskerville, or somewhere else. In the labs there – the really secret labs, he said he'd seen ... terrible things. Rats as big as dogs, he said, and dogs... dogs the size of horses.

And then he shows the cast of a big dog's paw print, and Sherlock stares at it, extremely surprised, the visual narrator zooming in on the object in the same way it did with the content of the guy's pocket, and John quickly says "*We did say 50*", enjoying the moment making Sherlock pay him, and Fletcher looks smugly at the payment, knowing he was able to prove his point to a doubter. Sherlock gets up and walks away as soon as he hands John the money, with the doctor following him, and we see this with an aerial shot, almost a bird's eye view, to signal both an external focalization of the end of the scene and the narrator's closeness to Holmes, even though it is physically distant.

We see three quick shots of the region, showing a valley, an abandoned foggy forest with an old danger sign on the left corner, and an abandoned and torn spiked metal fence with a keep out sign. The next shot features the two main characters in the jeep, Sherlock driving and John looking out of the window, indicating the possibility of the previous shots being his focalization of the passing scenery that has called his attention. The visual narrator then shows a time lapse of the clouds in the sky, also present in the shot is what appears to be Baskerville, and this is confirmed in the next scene, that starts with what seems to be an internally focalized shot, for we see the jeep arriving and entering the gates from the inside of the military facility. The next shot is from inside the jeep, showing part of John on the left side of the screen, out of focus, the camera focusing on showing the viewer Sherlock's eyes in the rearview mirror, and then shows a zoom in on the Baskerville sign, in the same manner already used before in the episode to indicate Sherlock observing something, following by more shots like it, featuring the gates, a soldier walking the perimeter with a German Shepherd dog, a military jeep, a keep out sign with *"authorised personnel only"* written in it, and in the armed man holding his hand up indicating the jeep must stop. These quick shots are interpolated with a couple of shots of Sherlock's eyes in the rearview mirror, reinforcing his focalization at this moment. The guard asks for their pass, and Sherlock hands him, making John surprised and ask how he has an ID for the place, and Holmes explains he "acquired" it from his brother Mycroft, as in stolen, and it gives access to all places, as his brother holds an important position in the British government. John exclaims "*Brilliant*" in a serious tone, affirming they will get caught, and when Holmes denies that they will not, at least not in that

moment, John emphasizes *"Caught in five minutes. 'Oh, hi, we just thought we'd come and have a wander round your top secret weapons base.' 'Really? Great! Come in, kettle's just boiled.' That's if we don't get shot"*, nervous with the thought of being caught breaking in in a military base. As the security guard walks over to them to return the ID, the gates open, and John says that Mycroft's name literally opens doors, in a surprised tone. As they drive on, the viewer sees a lot of the external facilities and the jeep moving, as the shot is externally focalized with an aerial shot again, but the auditive narrator once more contrasts with the visual, as we hear Sherlock's voice replying *"I've told you, he practically is British government"*, as if we were inside the jeep.

As they get out of the jeep and start being led into a building, both characters are very attentive to their surroundings, but we follow Sherlock's observations again, with shots of the place and people interpolated with shots of Sherlock's face, signaling his internal focalization. A young man approaches them and asks if the military is in trouble, and Holmes plays the part by repeating the question and adding a "*sir*" at the end, as the young man has forgotten to treat them respectfully, or at least how Mycroft would have been treated. He tries to stop our main characters from entering the building and Corporal Lyons, after introducing himself, explains they never get inspected at Baskerville, to which Watson replies *"Have you ever heard of a spot check?"*, and gets his ID, introducing himself as *"Captain John Watson, Fifth Northumberland Fusiliers",* eliciting a salute from the corporal. Lyons says Major Barrymore will not like it and will want to see both of them, but John says they will not have the time for it, that they need to get started on the full tour of the facilities in that moment. When the corporal hesitates, John says in a very serious tone *"That's an order, corporal".* When they start walking again, Sherlock smiles at John's action, as the doctor showed he was in his element giving orders to another soldier, and, in fact, in "A Study in Pink", Sherlock affirms that John did not have PTSD; instead, he actually misses the action he had in the army after observing his reactions in a stressful situation. When Holmes swipes Mycroft's ID to get into the building, he looks at his clock to start the 20-minute countdown for them being caught. We then see a monitor, showing *"holmes, mycroft – priority ultra"* has requested security authorization.

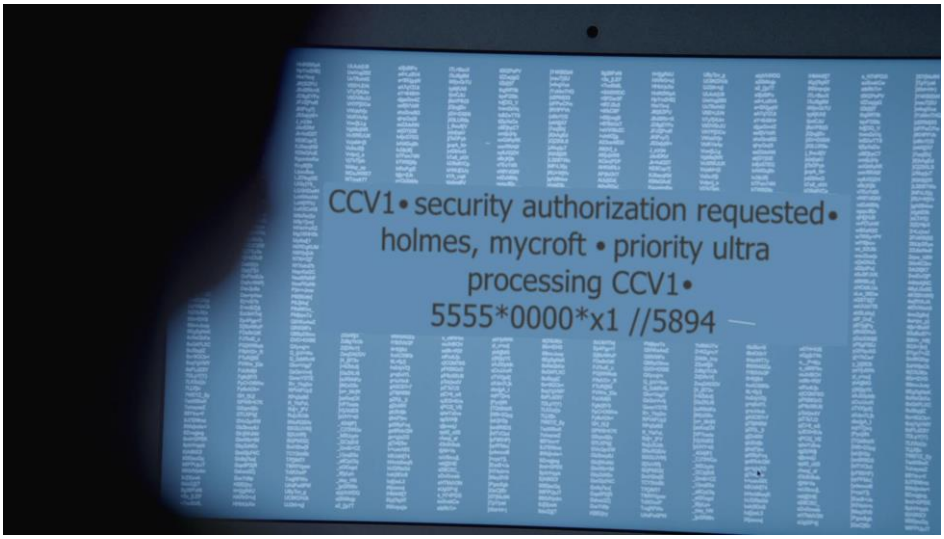

Image 20 – The computer screen notifying the security request

Back to Baskerville, they start walking through a corridor, and Holmes and Watson have the following dialogue that emphasizes the aforementioned fact that the doctor misses the military:

> SHERLOCK: Nice touch.
> JOHN: Haven't pulled rank in ages.
> SHERLOCK: Enjoy it?
> JOHN: Oh yeah.

They reach another door for Sherlock to swipe the ID, and a shot of a different monitor appears with almost the same info as before, but now showing *"security authorization pending"*. Entering the elevator, Sherlock looks at the buttons panel and the visual narrator zooms in, showing the different floor in the building via the character's internal focalization. They walk through a laboratory, and Holmes asks about the amount of animals, but Lyons just answers *"Lots, sir"*. John asks if any animals have ever escaped, trying to make a connection with the hound, but the young man's reply is negative.

An older man in protective gear approaches them, asking who they are. Watson reaches for his pocket to get his ID and maybe *"pull rank"* again, but Lyons says to Dr. Frankland *"I'm just showing these gentlemen around",* not giving any more explanations. As Frankland walks towards the elevator, John asks *"How far down does that lift go?"*, but again the corporal does not give a very informative answer. When John again asks for an explanation on what they do there, the following dialogue ensues

> LYONS: Everything from stem cell research to trying to cure the common cold, sir.
> JOHN: But mostly weaponry?
> LYONS: Of one sort or another, yes.
> JOHN: Biological, chemical?

> LYONS: One war ends, another begins, sir. New enemies to fight. We have to be prepared.

Once more Lyons does not give out any useful information about the facilities, making it clear that not even a high-ranking government employee with priority ultra can interfere with the military issues at Baskerville, as it becomes much clearer shortly. While John and Lyons have the aforementioned dialogue, Sherlock observes their surroundings quietly. Walking into another room, Lyons calls a woman "*Dr. Stapleton*", and Sherlock repeats the name to himself, as if it is familiar, and the corporal presents them as *"Priority Ultra, Ma'am. Orders from up high. An inspection".* Sherlock then realizes why he knows her name, writing "*Bluebell*" in a small notebook and showing to her, asking why did it have to die, and when he mentions that the rabbit glowed in the dar, she says she has no idea what he is talking about, asking again who they are. On the wall behind her we see a loading symbol that was in the monitors, and the next shot shows the initial monitor we saw making an alert noise and features *"alert, alert – potential level 5 security breach"*, and the person in front of it picks up the phone. We then see Sherlock looking at his watch, realizing their time is over, and says they have seen enough, starting to walk away quickly, and when John catches up he says under his breath *"Did we just break into a military base to investigate a rabbit?"*, clearly displeased. The scene changes to a shot of a phone ringing and a hand picking it up, then another very similar shot, but we see the person – a secretary – this time, and then we see a woman dialing what turns out to be Mycroft's number, as we see him picking up his phone, sighing, and then typing a message. The visual narrator goes back to showing us Baskerville, Sherlock checking his phone and Mycroft's message of *"What are you doing"* featuring beside the character, on our screen, and Holmes comments his brother is getting slow for taking 23 minutes to send a message, indicating this has happened more than once before. When they reach the elevator, Frankland steps out, and when it opens again, we see a man in a military uniform, angry, as he says *"This is bloody outrageous. Why wasn't I told?"* John steps out of the elevator, asking *"Major Barrymore, is it?"*, extending his hand for a handshake, but is ignored. Holmes gets another text message from his brother, this time a *"What's going on?"* that the viewer sees as the words appear beside the character on the screen again.

As they get close to the door, Corporal Lyons presses the alarm button, and the handle on the door closes automatically, saying the ID was unauthorized, making Major Barrymore ask who they are. Sherlock gives him "his" ID again, but it doesn't convince him. John tries to keep up the façade, saying *"Computer error, Major. It'll all have to go in the report"*,

taking his notebook from his pocket. Dr. Frankland is the one who ends up saving them, saying he knows exactly who they are, shaking Sherlock's hand and referring to him as Mycroft, confirming to Barrymore that they were telling the truth and there was a mistake. He says he'll show them out, and as soon as they exit the building, Holmes thanks Frankland, who, in turn, asks *"This is about Henry Knight, isn't it?"*; Sherlock and John don't answer, but he takes their silence as confirmation, mentioning he knew the young man wanted help, but had no idea he would contact them, and that he indeed knew who they really are, as he says *"I'm never off your website. Thought you'd be wearing the hat, though"*. Sherlock replies that it wasn't his hat, and Frankland says to John *"I hardly recognize him without the hat"*, who smiles as Sherlock denies it again. Frankland also says he loves John's blog, commenting on a couple of cases, and Holmes finally asks "*You know Henry Knight?",* to which the man responds *"Well, I knew his dad better. He had all sorts of mad theories about this place. Still, he was a good friend"*, but stops there, looking over his shoulder and spotting Barrymore observing them, saying he can't talk more at the moment. The visual narrator then shows John turning his head and looking in the same direction, another internal focalization of the character, as he sees Major Barrymore observing them and understanding why Frankland needed to stop talking. The older man gives Holmes his cell number, and Holmes asks what is it that he does at Baskerville, eliciting the answer of *"Oh, Mr. Holmes, I would love to tell you, but then, of course, I'd have to kill you"*, laughing, and the visual narrator shows John smiling at that. Holmes then asks about Dr. Stapleton, and Frankland says *"Never speak ill of a colleague"*, to which Holmes replies *"Yet you'd speak well of on, which you're clearly omitting to do"*, and the visual narrator focuses on John again, the character now more serious, looking at the older man. Seeing they will not be able to get any more information, Holmes and Watson walk away. John asks about the rabbit, and when Holmes pops up his collar, he asks *"Oh, please, can we not do this, this time?"*, and as Sherlock's answer indicates he doesn't know what John is talking about, the doctor says *"You being all mysterious with your cheekbones and turning your coat collar up so you look cool"*. Holmes seems to be at a loss of words, but manages to deny the fact, but John says that he does that indeed, getting into the jeep. This shows that Watson is observant of Holmes's behavior and people's reactions to it, as this happened in a previous episode in which the press published the detective's picture doing the same thing while also wearing a deerstalker hat, a nod to the famous image of the Great Detective.

The viewer sees another time lapse of the sky, and John brings back the missing rabbit issue as Sherlock is driving, commenting that Dr. Stapleton made the rabbit glow in the dark, to which Sherlock responds *"Probably a fluorescent gene removed and spliced into the specimen. Simple enough these days"*, and when the detective asks the question *"has she been working on something deadlier than a rabbit?"*, John answers *"To be fair, that is quite a wide field"*, and Holmes looks at him, a little startled, and both characters fall in silence, as if the possibility of there being a genetic modified large animal out in the moor has finally hit, as they were probably waiting on more logical or not as wild solution to the death of Henry's father. We already know John expected something more concrete, so to say, as compared to Sherlock's reaction earlier when getting to the inn – popping up his collar as if he had the chills by being scared while John just laughed at him, showing how rational the character can be, a characteristic more expected and known of Sherlock. This John is also not as impressionable, all the situations the characters have gone through before have helped shape Watson and his attitude towards Holmes and the cases.

They arrive at a big house, Henry opening the door and inviting them in. Sherlock enters first, and the camera follows, as a stand in for Watson, as the viewer sees Sherlock's back as he walks, exactly as the doctor would. The visual narrator then changes angles, and we see Sherlock walking by a door from inside a room, but it is John who pauses and looks into it, and, as he does, the camera zooms out, showing the viewer more of the place, so, in a sense, the visual narrator is still closely following John's perspective. As they get near Holmes, John stops and asks if Henry is rich, hesitating a couple of seconds before using the word, as if trying to find a subtler way of asking so and failing, showing the character's willingness to be polite and mindful of others, very contrasting to Sherlock, who is generally more blunt in asking questions. this is when John's role as a moderator can be seen, though not in full yet, but this contrast shows his tendency to act as such in interactions with others, especially when it involves Holmes and other people in social situations – it was John who talked to the men at the pub, getting their room keys while also trying to get some information from locals while Holmes only observed.

In the next scene, they are at the kitchen, sitting at the counter, and we see Sherlock putting two sugars in his cup while John takes a sip of his, presumably indicating he did not use any. Henry talks about the words he sees in his flashbacks – Liberty and In. John gets his notebook to write them down, and asks Sherlock if they mean anything to him, lowering his voice as Henry turns around to put the milk back in the fridge. Holmes says, also in a lower

voice *"Liberty in death, isn't that the expression? The only true freedom"*, and John nods in agreement, not making any deductions of his own. It seems as if the character is only allowed to pave the way for Sherlock to have the breakthroughs, taking notes and helping when necessary, but still in a secondary position in the detective business. When Henry asks what they will do next, John says Holmes has a plan, leaving the indication for the detective to explain *"We take you back out onto the moor… and see if anything attacks you"*. At the first part of the sentence, John nods again, in agreement, but his reaction to the second is to turn his head to Sherlock and ask *"What?"*, and it becomes clear that he did not know the plan, but expected, from previous experience, that Sherlock would have a good one to move the case forward. By his reaction, he does not think that it's a good idea to see if anything attacks the young man, his people skills speaking louder and calling Holmes's attention, saying his idea to take Henry there at night to be attacked is not a plan. Holmes replies with *"Listen, if there is a monster out there, John, there's only one thing to do: find out where it lives"*, and they all go silent, Sherlock smiling and drinking. He asks if John has any better ideas, but the doctor does not, so they decide to go with Sherlock's plan, John not disagreeing completely that knowing that information would be useful.

We have another time lapse, this time of the rocky location Holmes and John were at earlier. We see the three characters from afar, holding flashlights, and as they get closer, the visual narrator changes the angle and shows us Sherlock and Henry's backs, and when we see them from the front. We can also see John was a little behind, indicating the previous shot was internally focalized by him as well. They keep on walking, and the next shot appears on the screen with a sound effect, the same from the time lapse, that sounds like a scream. As they are entering the woods, John hears a noise coming from his right and stops, at first just looking, then going in that direction to investigate. We have a few shots of a foliage illuminated by a flashlight, so the viewer can see what the character can, and when he turns his head to the left, he sees a light flashing, and turns to call Sherlock, whispering the detective's name while getting his notebook, but the other two characters are no longer in sight. He writes down the letters as he says then, and, for the first time, the visual narrator presents writing on the screen to indicate what John is thinking: it shows the letters U M Q R A above their Morse code counterparts: ..-, --, --.-, .-., .-, and the letters floating across the screen, repeatedly and transparent. He repeats the letters to himself and says the word they form, shaking his head having no idea what they mean. The light he sees suddenly stops, and he decides to go after the two men, whispering Sherlock's name to call him again.

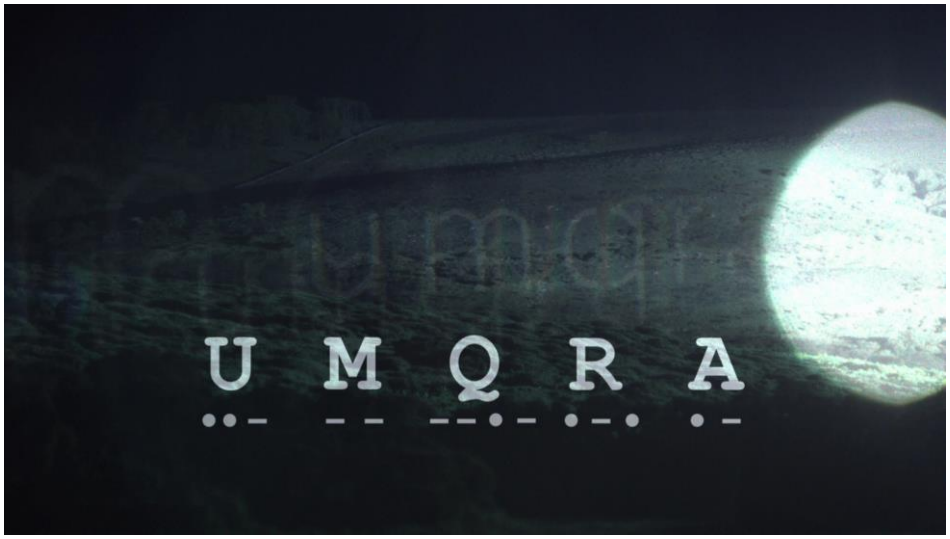

Image 21 – The Morse code on the screen

We then see Sherlock and Henry are still walking, approaching some old signs indicating Danger. We see such signs through Sherlock's focalization, as he is pointing his flashlight in their direction in one shot, and the next shows first one sign illuminated, then we see Holmes's pointing his flashlight in another direction, and the next shot shows another sign. They keep walking, and the following shot features John, still looking for Holmes, but then it's back to Holmes and Henry again, this interpolation indicating the simultaneity of the scenes. Sherlock says that he met a friend of Henry's, Dr. Frankland, and the young man refers to him as Bob, showing a close connection. Holmes mentions that he works at Baskerville, and asks if Henry's father had a problem with it, getting the answer *"Well, mates are mates, aren't they? I mean, look at you and John"*, making Holmes ask what about them, and Henry answers *"Well, I mean, he's a pretty straightforward bloke, and you…"*, but he stops, looking at Sherlock, and changes what he was going to say, commenting that his father and Bob agreed to never talk about work. Before continuing, it is interesting to comment on Henry's line about Holmes and Watson's relationship. Even someone who barely knows them has identified they're very different from each other, but their friendship works well, relating it to his father's relationship with Frankland. The character even goes to the point of using "*straightforward*" to characterize John, an adjective with a twofold meaning here. The first, of being honest, direct, would most likely be applied to Sherlock, as John is the one who is more sensitive to other people's feelings, but in the episode, from the moment Henry meets them, John is the one taking notes and asking questions, even asking about his financial situation without subtlety – even though he hesitated, he still used the word rich very bluntly. The other meaning would be simple, uncomplicated as a person, and as contrasted with Holmes, John

certainly is a simple person and more approachable than Sherlock, who is more complicated to understand and relate to. This usage of the word speaks a lot about the character's behavior in this episode in particular, as he is indeed asking more questions directly as compared to Holmes.

The characters stop as Henry indicates they are at Dewer's Hollow, or yet, standing above it, and then the shot features the place, a hollow on the ground, very foggy, We then see John still looking for Sherlock, and even though he whispers Sherlock's name, his feet are noisy as they step into foliage and twigs; the scene starts to get more tense due to the music score, eerie sounds, almost like a drum, as John strays from the path again to investigate a noise that turned out to be water hitting a metal object. As he discovers this, a black shadow swishes past him, and when he turns around to look, it is gone, but we hear a howl that makes him hurry in his search for the other two men. The visual narrator then shows us Sherlock and Henry going down to the Hollow; Sherlock focuses his flashlight on a spot on the floor and the next shot is a zoom in of a big paw print illuminated by him, and then another, but the visual narrator interpolates these shots with ones of John running, to indicate what is happening at the same time. The music also helps with the tension, as it is reaching a crescendo, amplifying the expectations that something will happen. Then, suddenly, the camera zooms out of Sherlock, going up, as he points his light at where they were before, and we hear an animal growling and see the detective's expression becoming frightened. He seems to doubt what he saw for a moment, but as Henry gets closer to him, repeating "*Oh my God*", and asks if he saw it, Holmes shakes his head and walks off, going to the top again, finally meeting John, who asks if they heard it, but Sherlock doesn't answer, just quickly walking past John. Henry affirms they saw the hound, but Sherlock denies and repeats *"I didn't see anything"*.

As John and Henry enter the latter's house, Henry insists *"Look, he must have seen it. I saw it. He must have. He must have. [...] Why would he say that? It was there. It was"*, but John just answers with *"Henry, Henry, I need you to sit down, try and relax, please"*, as he guides him to the sofa, also saying he'll give him something to help him sleep. Henry smiles as he takes off his scarf, saying it is good news, as this is proof that he is not crazy and that there is a hound indeed and Sherlock saw it too, no matter what he said, he saw it too. As Henry says it, we see Sherlock on the screen as well, a transition effect juxtapositioning the two shots, indicating the possibility that Holmes is thinking about what happened, and the two characters even share the same facial expression while putting their hands together on their

mouths. After caring for Henry, fulfilling a caretaker role, now the fact that he is a doctor more relevant in helping Henry, John walks into the inn and sits beside Sherlock in front of a fireplace, saying

> JOHN: Well, he is in a pretty bad way. He's manic, totally convinced there's some mutant super-dog roaming the moors. And there isn't, though, is there? 'Cause if people knew how to make a mutant super-dog, we'd know. They'd be for sale. I mean, that's how it works. Er, listen: on the moor I saw someone signalling. Er, Morse, I guess it's Morse. Doesn't seem to make much sense. Er, U, M, Q, R, A. Does that mean anything…

He doesn't believe Henry really saw the hound, and throughout this Sherlock is silent, just sighs once, which John interprets as Sherlock signaling he was wrong, and he puts his notepad back in his pocket, asking Sherlock what they have so far in the case, listing the data: the footprints, the noise they heard, but Sherlock just lets out a shaky breath, which makes John frown, looking at him. When he says *"Maybe we should just look for whoever's got a big dog"*, Holmes says Henry was right, that he indeed see the hound in the Hollow, speaking through his teeth, not really wanting to admit it. John's reaction is to softly chuckle at what Sherlock said, but at seeing how distressed the detective is, he says *"Hm, look, Sherlock, we have to be rational about this, okay? Now you, of all people, can't just…"*; he pauses briefly at another shaky breath from the detective, then continues: "*Let's just stick to what we know, yes? Stick to the facts"*. This scene is interesting for how the visual configuration can give meaning to the characters and their relationships. In the 221B Baker Street setting, John usually sits on the chair on the left and Sherlock on the right, when the camera angle shows them from the side. In this scene, when John enters, Sherlock is sitting on the chair on the left side, inverting their usual position. This can be a reflection on the inversion of the characters' behaviors: Sherlock is shaken up, scared, while John is calm, rational, reminding the detective to stick to the facts.

Sherlock is shaking, looking almost on the verge of tears, and the character comments on the fact that he is scared, that he has always been able to distance himself from his own feelings but now his body is "betraying, and John responds by saying *"Yeah, alright, Spock, just take it easy"*, referencing the character from *Star Trek*, showing the character is into such popular culture franchise – or at least has a working knowledge of it –, and is comparison is due to the element of detachment and struggle of dealing with intense feelings. John comments on how Sherlock has been more worked up lately, saying that the place was dark and scary, relating what happened at the Hollow with Sherlock's state of mind, not believing there was any other possibility, and Sherlock snaps at him, saying there is nothing wrong with him. He then asks if John wants him to prove it, starting a stream of deductions based on the

doctor's idea: they're looking for a big dog, and as he speaks fast about the people in the room, the visual narrator zooms in on the details as the camera focuses and decelerates up to a short pause so that the viewer can also notice what Sherlock has. Throughout this, the visual narrator intercalates with shots of John's face to show his reaction: we can see him clenching his teeth, looking very serious, even frowning, so we can assume he is angry or at least annoyed at Sherlock. When he finishes speaking with *"I use my senses John, unlike some people, so you see, I am fine. In fact, I've never been better, so just leave me alone"*, John at first just stares at him, but then clears his throat, repeating the word okay twice, and then *"And why would you listen to me? I'm just your friend"*, and when Holmes answers *"I don't have friends"*, John responds by saying "*Nah. Wonder why*" and immediately gets up to leave. We see him walk out of the inn, taking deep breaths to calm down. This is the first time we see him have such a strong reaction towards Sherlock, showing how much he has changed since the first episode, as he is no longer as in awe of the detective's abilities and is able to be angry at his lack of consideration towards others, but more importantly, towards him, by what he said of having no friends. Both characters have been through a lot together since they met in "A Study in Pink", and to hear Sherlock does not consider him a friend is not easy; this shows how much John cares about other people in comparison to the detective.

As he is outside trying to calm down, he sees the same flashing lights from before – the ones he interpreted as Morse code – and decides to go see what they really are. The visual narrator then changes location for a moment, opting to show us Henry instead, so we can already imagine something relevant is going to happen, especially because the visual narrator is using shots from both the interior and the exterior of the house, giving the impression that someone or something is watching him. When the young man gets up from the sofa, he goes to his doors and looks at the backyard, the camera behind Henry, showing us the glass doors and him looking out. As he touches the door, the words Liberty and In flash on the screen, the shot very shaky, and then he puts his hands on his face, sighing, still looking at the yard. The shot merges with one of the moor, John walking with a flashlight towards the flashing light he has seen, and the letters UMQRA appear on the screen several times again, indicating the character is thinking about them. When he gets closer, he hears a squeaking noise, and he sees a few cars parked with some men inside, and finally looks to the one in the middle: the windows are foggy, and the whole car is rocking, the squeaking noise coming from it, and one of the headlights is flashing because of it. We hear a woman's voice saying *"Oh, Mr. Selden! You've done it again!"* and the response of *"Oh, I keep catching it with my belt"*; both voices

seem to come from inside the car, and John realizes what is going on, lowering his flashlight and saying "*Oh God*", hesitating a little, then walking away. As he does so, he receives a text message from Sherlock, informing that Henry's therapist is at the pub in the inn. John answers with a "*SO*?", speaking it out loud while typing. Another text arrives, *"Interview her?",* and John's answer is "*WHY SHOULD I?",* his usage of capital letters indicating his discontentment with Holmes through the text.

Image 22 – The text message on the screen

Sherlock insists, sending a picture of the woman, trying to convince the doctor. As seen in previous episodes, John has dated and can attempt to be flirty when interested – like him asking the woman who took him to Mycroft in "A Study in Pink", his date in "The Blind Banker", etc –, so Sherlock sending the picture could mean he expected John would be interested and open to the idea of chatting with Henry's therapist to get some information for the case.

The visual narrator goes back to Henry's house, and we see him back on the sofa, from the backyard again. He looks outside, and the next shows an empty wooden chair. The camera goes back to him again, and we can see he still is a little shaken up; he looks at the TV and the visual narrator shows us what he is watching: at first there are some dogs in a black and white film, but he changes channels. As soon as he does it, the lights in the backyard turn on, and he looks out to see what triggered them. We follow his internal focalization again, the visual narrator alternating between showing him looking around and showing what he is looking at. The lights go off and he turns back to watch the TV, our view from the outside, and a black shadow goes from right to left, blackening the view we have, as if passing in front of the camera. The next shot is from the inside, showing Henry changing channels again, but this

time a wolf growling and snapping its teeth is featured on the screen. He immediately turns off the TV, and the backyard lights turn on again; he looks at the same spots as before, but this time he gets up, looking at the whole yard, and as the lights fade, the same shadow runs across the place, scaring him. He lunges towards the cabinet in the living room, getting a gun, then gets close to the glass door, almost touching his nose to it, and when he does the lights go on again and an animal crashes against the glass. He screams and goes backwards, pointing his gun, but there is nothing there. As the lights go off, he falls to the floor, crying.

The next scene begins with John and Henry's therapist sitting together at a table, laughing. John offers her more wine, and Dr. Mortimer asks if he is trying to get her drunk, and he answers that he never thought about it while pouring her more wine. She mentions she thought he was chatting her up, and when he asks where he went wrong, she says *"When you started asking me about my patients"*, and she is not wrong, as Sherlock did send John to get more information on Henry's psychological profile. He tries to pass as one of Henry's oldest friends, but she does not believe him. He tries asking about Henry's father, bringing up the man's obsession with Baskerville, wondering if Henry's situation could not be the same considering the possibility the hound was a product of the young man's imagination. She still doesn't budge, asking why she would answer that, and John responds by saying *"Because I think you're worried about him, and because I'm a doctor too…"*, but he pauses for a brief second, his face more serious now, and continues *"and because I have another friend who might be having the same problem"*. She sighs, looking down, and as she is about to speak, Frankland clasps John's shoulder. Before continuing, it is necessary to comment on John's last line here; he needed to get information on Henry, but he saw it as an opportunity to know more about what might be happening to Sherlock. Of course, saying that would certainly get Dr. Mortimer's attention, but it also shows how worried he is about Sherlock's well-being and state of mind, no matter how mad he is at him. Now, back to Frankland, he greets John and Mortimer, then asks how the investigation is going, and when the woman expresses confusion, Frankland says *"Didn't you know? Don't you read the blog? Sherlock Holmes!",* explaining Holmes is a private detective and Watson is his personal assistant – when Watson asks "*P.A.?",* Frankland corrects himself to "*Live-in P.A."* -, eliciting a "*Perfect!*" from John, clearly displeased with the interruption because he was about to get information that could be relevant to the case. He ends up introducing Mortimer to Dr. Frankland, informing she is Henry's therapist, and after saying his name, Frankland turns back to John, asking him to tell Sherlock he has been keeping an eye on Dr. Stapleton, and then leaves, shortly followed by

Mortimer, displeased at realizing John just wanted information out of her. During Watson and Mortimer's earlier conversation, the visual narrator used a closed shot of both characters, their faces occupying most of the screen, indicating the closeness of such moment, but also alternated with more distant shots, as if someone were observing them in the pub. This evokes two possible focalizations: an external one, more impartial, just showing the characters from afar, or an internal one, that of Sherlock, who could be sitting observing their interaction, as he was the one who informed John about the woman's presence at the place. Frankland does not seem to have spotted Holmes there or he was not there at all, making it possible for us to consider maybe a third option, an alternative to the second: the internal focalization could be Frankland, already knowing who Mortimer was and interrupting on purpose due to facts that will be revealed later in the episode. We can consider all these options, although not knowing for sure, because the episode has already implied internal focalization before without the usage of a reverse shot to confirm whose focalization the viewer is following.

It is a new day, and Sherlock is back at the rocks, looking at Baskerville atop a huge rock formation. As he turns around, we hear a knock, the auditive narrator introducing the next scene before the visual, who then shows Henry answering his door and the detective himself coming in, asking him how he is feeling, grabbing him by the shoulders. When Henry answer he did not sleep well, Sherlock offers to make him coffee, smiling at Henry but dropping it when he turns around and walks towards the kitchen, clearly on some kind of plan, probably after having a breakthrough in the case. He starts opening and closing cabinets, finally finding what he was looking for in the last one, opening a metal container and putting whatever was in it in his pocket. Henry walks in as Sherlock is starting to prepare the coffee, and asks why the detective denied having seen the hound, and Holmes comments on the choice of words: *"It's odd, isn't it? Strange choice of words, archaic. It's why I took the case. 'Mr. Holmes, they were the footprints of a gigantic hound'. Why say hound?"* Henry says he does not know, and Holmes says he'd better skip the coffee, and leaves.

The detective is then seen walking through town, very serious, and spots John sitting at the cemetery – a clear internal focalization that turns into external as the shot that immediately follows the one of what Sherlock sees is a close up of John as he is writing in his small notepad from a different angle. Holmes enters the cemetery, and as he stands near John, he asks if he has figured out what the Morse code means, and the doctor answers with a short "*No*", walking away. Holmes insists, "*U, M, Q, R, A, wasn't it?*", then as he pronounces the letters as a word, they appear on the screen above the characters, but John tells him to forget

it, that he thought he had a lead, but it turned out not to be true, while still walking and not looking at Holmes, who continues the conversation. He asks if John got anywhere with Mortimer, and at the negative response he gets, he asks *"Too bad. Did you get any information?"*, eliciting a smile from his companion, acknowledging Sherlock's attempt at being funny, but he says it doesn't suit Sherlock's personality. John is still clearly mad, as he keeps on walking as if to get away from Holmes, not talking to him as usual. The detective says his name, but John interrupts saying it's fine, and the following dialogue ensues:

> SHERLOCK: No, wait. What happened last night... Something happened to me; something I've not really experienced before...
> JOHN: Yes, you said: fear. Sherlock Holmes got scared. You said.
> SHERLOCK: No, no, no, it was more than that, John. It was doubt. I felt doubt. I've always been able to trust my senses, the evidence of my own eyes, until last night.
> JOHN: You can't actually believe that you saw some kind of monster.
> SHERLOCK: No, I can't believe that. But I did see it, so the question is: how? How?
> JOHN: Yes. Yeah, right, good. So you've got something to go on, then? Good luck with that.

John just walks away again, but Sherlock says he meant what he said before, making John stop. Holmes continues: *"I don't have friends. I've just got one"*, and John reacts by looking away, nodding at Sherlock and saying *"Right"*, then walks away again, appearing to have accepted Sherlock's attempt at an apology. The detective looks confused for a moment, then starts saying John is amazing and fantastic, going after him, and the doctor answers *"Yes, all right! You don't have to overdo it"*, to which Sherlock replies *"You've never been the most luminous of people, but as a conductor of light, you are unbeatable"*. John is confused, and Holmes explains: *"Some people who aren't geniuses have an amazing ability to stimulate it in others"*. John is stunned, commenting that Holmes was apologizing a minute before and now he was saying that, but asks what he has done that has helped the detective. Sherlock shows him what he has just written in his notebook, the word HOUND, questioning its status as a word and putting dots between the letters, showing how John's Morse Code gave him the idea that hound might actually be an acronym. When they reach the inn, Sherlock looks into the direction of the door, and the next shot shows us Inspector Lestrade in very casual clothes. Holmes reacts very strongly at the man's presence there, and as he walks into the inn, we follow him from the back as if we were John trailing behind him, clearly his internal focalization. Sherlock does not believe when he says he's there on holiday, and as John enters he greets Lestrade using his first name, Greg, indicating a closer and informal relationship with the man; Holmes believes Greg to be a fake name so he could spy on him for Mycroft, and it is John who says that is Lestrade's name, a little but not that surprised that Sherlock would not know. Interestingly, John says that Lestrade might just be the man they want to

help with the case, saying *"Well, I've not been idle, Sherlock. I think I might have found something. Here. Didn't know if it was relevant; starting to look like it might be. That is an awful lot of meat for a vegetarian restaurant"*, and he shows Sherlock the sales invoice of meat he got when they arrived there, eliciting an "*Excellent!*" from Holmes, showing the character has indeed been more proactive with the investigation, first getting this, even though he had no idea if it could be useful, and then with the Morse code that, even though it turned out to be nothing, it gave Holmes a possible breakthrough in the case.

The next scene shows the confrontation with the owners of the inn, but it starts with Sherlock making coffee, John watching him through a mirror, and then he hands John the coffee, who says Holmes never makes coffee; he interprets the coffee offering as another apology and says it is not necessary, and when Sherlock seems to be hurt at his rejection, he takes it, thanking him and taking a sip, then commenting that he doesn't drink it with sugar. Holmes seems to be sad, a little hurt, and John decides to drink it anyway, Sherlock very observant of him, indicating that there might be another purpose behind the coffee with sugar. Remembering he took something from Henry's kitchen, we can assume it was sugar and he used it in this coffee, trying to prove a theory about the case. One of the guys tried to justify the meat by saying he had a bite of a bacon sandwich and could not be vegetarian anymore, but Sherlock grins, not believing it, and so does Lestrade, insisting, and Gary confesses they found a wild dog on the moor, and were keeping it in an old mine shaft near there, but they could not control it, and had to take him to the vet to be put down. Lestrade chastises them, saying they nearly drove a man out of his mind, and they all leave the room. John comments with Lestrade that Sherlock is actually (secretly) pleased with his presence there, and the man does not really believe him, commenting *"I suppose he likes having all the same faces back together. Appeals to his... his..."*, and John suggests "*Asperger's?*"; after Holmes's initial reaction at having Lestrade there, John feels it is necessary to make amends and tries to mediate their relationship, as he knows Sherlock will not do it himself, not really caring about Lestrade's opinion of him. Sherlock hears John and just looks at him, not saying anything but clearly disagreeing with his choice of word to explain Sherlock's behavior, and Lestrade concludes there is no harm done, but will talk to the local force to see if he can charge the men with anything. He leaves, and John comments it wasn't their dog that Sherlock saw at the moor that night, and Holmes agrees, saying *"It was immense, had burning red eyes and it was glowing, John. Its whole body was glowing"*. He has a theory about the hound, but he states he will need to get into Baskerville again, and John asks how, because they will not be able to

trick them again with Mycroft's ID, and Holmes calls Mycroft, exceedingly cheery asking how he is, and the scene ends.

We then see various quick shots of Baskerville, both from the exterior and from the animals in the building Sherlock and Watson visited before, and it settles with the camera focused on Dr. Stapleton picking up a rabbit. We see the jeep reaching Baskerville, and even though the visual narrator presents an external focalization, the auditive narrator presents internal, or at least a close external one, as we see the jeep from the front from the outside, but we hear perfectly what the characters are saying – that Sherlock needs to speak to Major Barrymore as soon as they get inside, telling John he will have to start the search for the hound, beginning with Dr. Stapleton. He warns John that it could be dangerous, but John just smiles softly looking at Sherlock, knowing that will not be a problem, as almost every case they have been through so far has been incredibly dangerous for both of them and, as was already established in "A Study in Pink", John thrives in face of danger and excitement. After the jeep enters the facilities, the visual narrator jumps to Sherlock talking to Major Barrymore, asking for unlimited access to the facilities for 24 hours, as per the agreement, and the Major dislikes the idea and does not understand what Sherlock expects to find there, but has to comply to it, wishing Holmes good luck.

We're back to Henry's house; we see him sitting, from the outside of the house, with a portrait in his hands, and begins to fall asleep, but is awaken by a flash of the red eyes of the hound. He puts his hands in his face and starts to cry, saying "*Oh God*". The visual narrator chooses to show this entire short scene from outside of the house, as we can notice there is a window between the camera and the character; with this external focalization, the visual narrator proposes a distancing from the character, showing an impartial view of the situation at the moment.

The next shot shows John exiting an elevator, entering a lab, and someone leaves and turns off the main light, only a couple of minor table lights turned on around the room. He uses a card to get through a door with the handwritten sign "*Keep out unless you want a cold*". He taps on the window, but at no response, he enters through the door, observing the room and equipment around him, the visual narrator showing us what he is looking at as if we were John ourselves. He keeps on walking, coming back through the same door, and an intense white light flashes on his face, loud noises of alert sounding in the room, making it difficult for him to walk and get to the other door. He uses his card, but he is denied access, and suddenly everything stops and the all the lights go off. He turns on his flashlight, but it still is

difficult for him to see, as the visual narrator uses a shot with an effect of blurriness and the same light from before, indicating the character is still affected by what happened a few seconds ago, and the auditive narrator indicates the same, with similar noises from before. John then hears some noise coming from his right, and starts walking slowly to investigate the source. He pulls back a fabric that is covering a metal cage, but it is empty. He keeps on hearing the noise, and tries lifting more covers, as the sound is metallic. On the third attempt, a monkey screams from inside the cage, but it is the next that is relevant: the metal bars are distorted, indicating something has gotten out. He hears an animal noise and goes towards the door, still using his flashing, and the visual narrator again uses John's field of view in the shot, this time more clear as we see the effect from the flashlight on the door. He tries using the card again, but the reader still says access denied. He picks up his phone and tries calling someone, presumably Sherlock, who doesn't answer. He goes in the direction of another door, and when he reaches it, the animal noise becomes louder, now sounding a distinctive growl, indicating the possibility of it being the hound he was looking for. We can see the character is tremendously scared, for he puts a hand over his mouth to stop any sounds from coming out, probably to stop any scream or any noise that could call the attention of the escaped animal. He then starts running, getting into one of the cages and covering it with the fabric, still with his hand in his mouth. His cellphone rings and he curses, the noise very loud. He answers it, whispering *"It's here. It's in here with me"*, and when Sherlock asks where he is, he whispers *"Get me out, Sherlock. You have got to get me out. The big lab: the first lab that we saw"*, breathing heavily. We hear a growl again, and he puts his hand in his mouth to stop a scream, then begs Sherlock to get him out of there, and Sherlock says he'll find him, but he must keep talking and asks John what he is seeing. John is not able to see, but says the animal is there, because he can hear it; at Sherlock's insistence to describe what he is seeing, John crawls forward, trying to peer into the outside, but he still can't see it, just hear the loud noises. A shadow flickers on the outside of the cage, but it turns out to be Sherlock, who opens the cage. John is very agitated by what just happened, asking if Sherlock saw the hound too, because it was there in the room. Sherlock says it's alright, but John shouts that it is not okay, because he was wrong and the hound truly is real. John is struggling to breathe, and Sherlock says *"Let's not jump into conclusions"*, and John says "*What?*, then the following dialogue ensues,

> SHERLOCK: What did you see?
> JOHN: I told you: I saw the hound.
> SHERLOCK: Huge, red eyes?
> JOHN: Yes.
> SHERLOCK: Glowing?
> JOHN: Yeah.

> SHERLOCK: No.
> JOHN: What?
> SHERLOCK: I made up the bit about glowing. You saw what you expected to see because I told you. You have been drugged. We have all been drugged.

John is still shaken up by what happened, and answers yes when Holmes asks if he can walk, following Sherlock out of the room to finally discover what is really going on at Baskerville and with the hound. The next shot shows Dr. Stapleton with the bunny, and then Sherlock and John burst into the room, surprising the woman, and she asks what is on Sherlock's mind this time, and he answers *"Murder, Doctor Stapleton. Refined, cold-blooded murder"*, turning off the light in the room, and the rabbit on the table softly glows green. John looks a bit confused, still breathing a little heavier than normal, not completely recovered from the previous ordeal. She asks what Sherlock wants, and he answers he needs to use her microscope. The next scene begins with a close up of a small glass with a white powder being broken by Sherlock and some shots of chemical elements, indicating the internal focalization of his thought process while trying to figure out how they were drugged to see the hound. John is quiet, and Dr. Stapleton asks if he's sure he is okay because he looks very peaky, but he insists he is fine, even though the viewer can see that he is not. Stapleton comments that she used the GFP gene from a jellyfish in the rabbits to make them glow, and Watson asks the reason why, and she answers with another question of *"Why not? We don't ask questions like that here. It isn't done*"; then she explains that her daughter, Kirsty, ended up with one of the lab rabbits by mistake, and she had to take it back to the lab, and while she does this, Sherlock continues analyzing the chemicals, and we see his focalization as the camera focuses on the table again, a lot of elements written out and circled. John then says *"So, come on then. You can trust me, I'm a doctor. What else have you got hidden away up here?"*, trying to get more information, maybe seeking another explanation for the hound, and this is confirmed when she starts talking that anything is possible, including cloning, and he asks if it's possible to clone big animals, and the camera focuses on Sherlock to show that while he is investigating in the microscope, he is also paying attention to the conversation, especially when John asks about the animals, but Stapleton answers that they're not doing it at Baskerville. Sherlock then throws the glass slide against the wall, shouting *"It's not there!"*, and when Stapleton asks what he was expecting to find, he answers *"A drug, of course. There has to be a drug, a hallucinogenic or a deliriant of some kind. There's no trace of anything in the sugar"*, confirming that it was sugar indeed he took from Henry's cupboard and why he made John coffee with sugar, explaining

> SHERLOCK: The sugar, yes. It's a simple process of elimination. I saw the hound, saw it as my imagination expected me to see it: a genetically engineered monster.

> But I knew I couldn't believe the evidence of my own eyes, so there were seven possible reasons for it, the most possible being narcotics. Henry Knight, he saw it too but you didn't, John. You didn't see it. Now, we have eaten and drunk exactly the same things since we got to Grimpen apart from one thing: you don't take sugar in your coffee.

John says that maybe it isn't a drug, but Sherlock does not accept it, he needs to be right, muttering to himself questions, and the word hound flashes on the screen, indicating he's thinking about the word, and then tells the two characters to get out because he needs to go to his mind palace to make a breakthrough in the case. When he says this, John almost rolls his eyes, then explaining to her as they are walking out of the room: *"Oh, his mind palace. It's a memory technique, a sort of mental map. You plot a map with a location, it doesn't have to be a real place, and then you deposit memories there that... Theoretically, you can never forget anything. All you have to do is find your way back to it"*, and she looks at Holmes, but he is already out, thinking deeply. She comments on the fact that he said it was a palace, even though it could be any location, and Watson answers *"Yeah, well, he would, wouldn't he?"*; knowing Sherlock, it makes sense, due to his attitude, that he would have a palace of memories, especially considering the amount of information he is not aware of presently that he keeps in his deeper memories to access when needed.

The visual narrator then internally focalizes Sherlock's process of accessing his palace, all words related to the case appearing on our screen, with him making hand gestures to wipe the words or relocate them, trying to make sense of the words Liberty and In, while logos appear, then trying to complete the word Inn, then making relations of the word hound. Then it suddenly hits him, and the words appear on the screen and he jolts with each one, as if receiving a shock: Liberty, Indiana, and H.O.U.N.D., and he almost sighs, everything finally making sense to him, and leaves the lab.

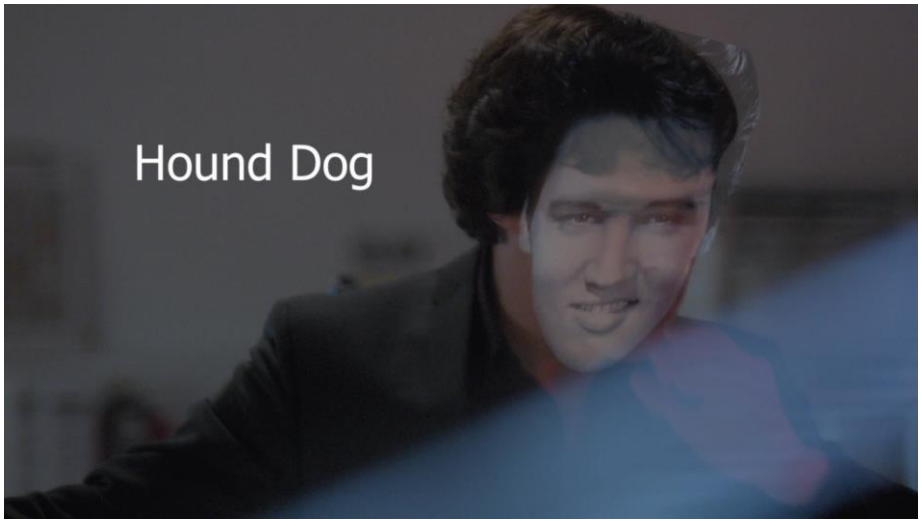

Image 23 – Sherlock's mind palace

Image 24 – Sherlock making the connection

The next scene begins at nighttime, on the moor we see Henry running desperately with a gun, growling and running noises following him, only a shadow and two red eyes visible to the viewer, and as the hound gets closer, he finally realizes he has a gun and shoots at him, but a glass shatters and a woman screams: it was only a nightmare, and he tried to shoot Dr. Mortimer, who is now crying. Henry realizes what he's done, and interestingly, we see him through a mirror, his image not completely on focus and almost doubled up, indicating his confusion at having just woken up from the nightmare – he appeared to be sleepwalking as well.

The filmic narrator goes back to Baskerville, as the three characters enter through a door, and Sherlock says "*John*", the respective character stopping and looking out of the door, to warn them if someone comes. "*Project HOUND. Must have read about it and stored it away. An experiment in a CIA facility in Liberty, Indiana*", Sherlock says, as Stapleton is trying to access the computer, using her login and password then typing the letter H O U N D as Sherlock dictates them, but she does not have access to the file, as it is CIA classified. John says there must be an override and password, knowing the military, and Sherlock goes to Barrymore's office, right on the side of the room they are at, asking Stapleton to describe the man to try and deduce the password.

> SHERLOCK: Good, excellent. Old-fashioned, traditionalist; not the sort that would use his children's names as a password. He loves his job; proud of it and this is work-related, so what's at eye level? Books. Jane's Defence Weekly, bound copies. Hannibal; Wellington; Rommel; Churchill's "History of the English-Speaking Peoples", all four volumes. Churchill, well, he's fond of Churchill. Copy of "The Downing Street Years"; one, two, three, four, five separate biographies of Thatcher. Mid nineteen eighties at a guess. Father and son: Barrymore senior. Medals: Distinguished Service Order.

And as he rapidly says these sentences, the visual narrator zooms in on the objects, showing exactly what he is observing. He looks at John, who comments on the date, saying Barrymore's father was probably a Falklands veteran, meaning, according to Sherlock, that Thatcher's name would be the correct password, typing Maggie in the authorization code box, and it works, the files from Project H.O.U.N.D. becoming available to them. Images flash on the screen computer, that is being represented through our screen, the images overlapping as we see Sherlock reading them quickly, some words standing out, especially when there is a picture with all people involved in the project, and the leaders' last names spell the word HOUND. John says "*Jesus*" softly, shocked at the experiments, and Sherlock explains "*Project HOUND: a new deliriant drug which rendered its users incredibly suggestible. They wanted to use it as an anti-personnel weapon to totally disorientate the enemy using fear and stimulus; but they shut it down and hid it away in 1986"*, because it was harming the people tested and those around them, as they became insane and aggressive. Jon realizes that someone has revived the project, and Sherlock comments that someone has been attempting to refine it for the last 20 years, and zooms in and out of the picture of the group to try and identify the culprit, and the picture is featured in Sherlock's face, indicating the complete focus of the detective in it.

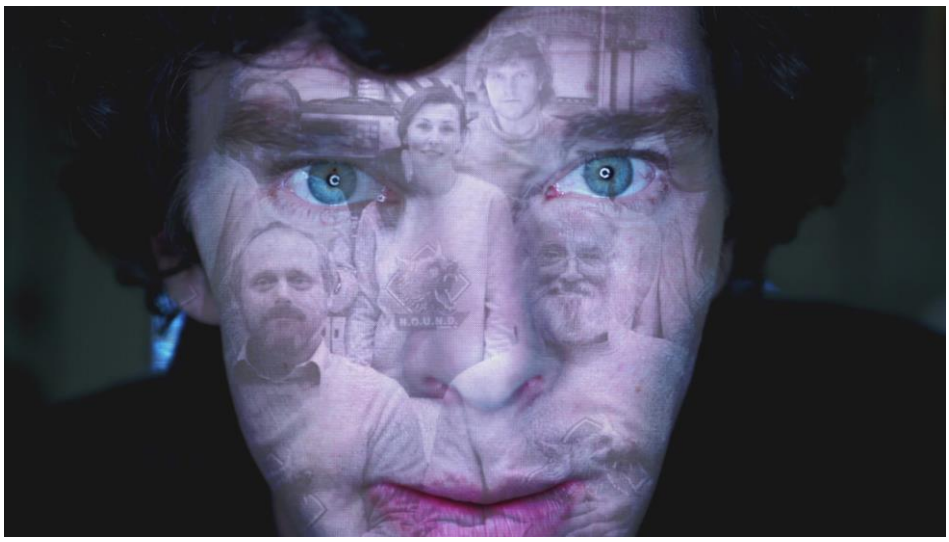

Image 25 – The picture overlapping Sherlock's face

It's not one of the five main leaders, and then suddenly Sherlock realizes who it is: Bob Frankland; the doctor was young at the time, but Sherlock comments on his usage of "cell phone", even though the man is British, due to time spent in the United States, and there is a small flashback to that moment in the episode in which we saw Frankland saying that. Holmes takes Frankland's card from his pocket and dials the number, and at the same time

John's phone rings; he frowns at the screen, not recognizing the number, and answers, but the only noise coming from the other person is crying noises, from a woman. As he does so, Sherlock is observing him and John goes out of focus on the shot, indicating Sherlock's focus in completely on him and nothing else, paying attention to what will happen in the call. Watson asks who it is, and then we see Dr. Mortimer crying, saying he must find Henry, explaining the young man was remembering something, probably in a hypnosis session, and went for the gun, but she can't tell exactly what happened because she can't stop crying. John asks where she is, saying someone will go to her, after she asks him to find and stop him. He starts texting, and Holmes calls Lestrade telling him to meet them at the Hollow and to bring a gun.

Next scene begins with Henry walking into the moor with a purpose, his face serious. The filmic narrator alternates with shots of the main characters on the jeep arriving at the place, indicating simultaneity as Henry walks down the steep of the Hollow with his gun. We then have a bird's eye view of the scene, as Henry keeps on walking slowly through the foggy area, saying "*I'm sorry. I'm so sorry, Dad"*, looking around and then putting the gun into his mouth, ready to kill himself. Sherlock arrives, shouting for him to stop, and John tells him to put the gun down. Henry keeps repeating that he knows what he is, what he tried to do, and Sherlock reassures him, saying *"It's all been explained to you, hasn't it? Explained very carefully"* and when Henry doesn't understand, Holmes continues, *"Someone needed to keep you quiet; needed to keep you as a child to reassert the dream that you'd both clung on to, because you had started to remember",* and then asks him to remember what happened there when he was a child, getting closer to him. Henry starts screaming again, saying he doesn't know, putting the gun back into his mouth, and Sherlock continues talking, *"Henry, remember. 'Liberty In.' Two words, two words a frightened little boy saw here 20 years ago. You'd started to piece things together, remember what really happened here that night. It wasn't an animal, was it, Henry? Not a monster. A man"*, and while he talks, Henry starts slowly getting back up, taking the gun from his mouth, and when Sherlock finishes, Henry has a flashback, and we see the same scene from the beginning of the episode, but now the filmic narrator shows us what the boy saw, a man with a gas mask attacking his father until he hit his head on a rock and died. The eye part of the mask had a red reflection, and the man was wearing a shirt written H.O.U.N.D., with the wild dog that was the logo of the project. Henry seems confused, but Holmes explains *"You couldn't cope. You were just a child, so you rationalized it into something very different. But then you started to remember, so you*

had to be stopped, driven out of your mind so that no one would believe a word that you said", and John starts reaching out for Henry at the same time Lestrade arrives, calling for the detective, but he manages to take the gun from the young man, reassuring that everything is okay. Henry argues that they saw the hound the previous night, but Sherlock explains again that it was just the influence of the drugs; there was a dog, but it was a normal dog, and that there never was any monster. Just as Holmes finished saying this, we hear a howl coming from above them, and as they look up, we can actually see the hound slowly walking on top of the moor, and Henry gets desperate, crying, and Sherlock and John try to figure out what is happening: John says Henry is not drugged at the moment, and Sherlock tries to convince Henry what they are seeing is just an ordinary dog, while the animal keeps growling and starts going in their direction, becoming more focused, and we can see the red glowing eyes and how it shows is teeth at them. Sherlock looks back, and sees a man slowly walking in their direction in the fog, wearing a breathing mask, and the camera zooms in, showing part Moriarty's face inside the mask, and he takes it off, showing his arch-nemesis's entire face, grinning at him. As the dog growls again, Moriarty's face begins to disfigure, as if it is transforming into someone else, Sherlock's internal focalization very explicit here, as he would be the only one there who would probably hallucinate about the man, but still, he screams "*It's not you! You're not here!*", and manages to hit him with his forehead, and his mind clears, as Frankland is the one standing in front of him. The old man is with one hand over his mouth and nose, and Sherlock solves how they were being drugged: through the fog. The hound, however, is still slowly walking towards to attack them, and Frankland tells them to kill it, and as the dog prepares to attack, Lestrade shoots it but misses, but John's shot is accurate. Sherlock makes Henry look at the dead animal, seeing now it was indeed just an ordinary wild dog. Upon seeing that, Henry lunges at Frankland, calling him a bastard, screaming *"20 years! 20 years of my life making no sense! Why didn't you just kill me?"*, but John and Lestrade manage to get him off the older man, and Sherlock explains him the reasons:

> SHERLOCK: Because dead men get listened to. He needed to do more than kill you. He had to discredit every word you ever said about your father, and he had the means right at his feet – a chemical minefield, pressure pads in the ground dosing you up every time that you came back here. Murder weapon and scene of the crime all at once. Oh, this case, Henry! Thank you. It's been brilliant.

While he talks he looks around the Hollow, and as he finished, John calls his attention, serious, but as if expecting something like that from the detective, and says "*Timing*", as Henry is still shaken up by the ordeal, so Watson needs to manage Holmes's social skills in

this interaction, and the detective himself is not able to notice what he has just said might be insensitive to the young man who has just discovered the truth about his father's murder, the doctor once more acting as a mediator.

Henry confronts Frankland, and as the dog growls again, apparently not dead, and John shoots it again, this time the two shots reach the animal, and it falls down again. With this, Frankland manages to escape, running away from the Hollow. Sherlock and John follow closely, with the other two characters a little behind. Frankland jumps over a fence with a keep out sign, indicating the Baskerville minefield, and accidentally steps onto one of the mines. He keeps his foot there for a moment, for any pressure that is released the bomb will explode, but seeing Holmes and Watson getting much closer, his expression turns serious, decided, then the visual narrator changes angles, showing the scene from behind the four characters, and we see and hear an explosion, all of them looking shocked at what just happened. There is another time lapse, and it is breakfast time at the inn, and we see John at the table waiting for the food. As soon as Billy brings it, he thanks him, and Sherlock arrives with two cups of coffee, commenting the owners of the inn lie and didn't have the dog put down, and John says they couldn't do it; Sherlock says "*I see*", and John smiles, saying "*No, you don't*", knowing Sherlock did not really understand the reason behind the owners' actions, of being too sentimental to do such a thing to the dog they were looking after. When Holmes sits down, John asks about what happened to him in the lab, but Sherlock tries to subtly change the subject, giving a bad excuse for it, and John says that he was convinced it was in the sugar, and then we can see the exact moment he realizes what really happened from his expression, turning his head a little and becoming more serious, then saying "*Oh God, it was you. You locked me in that bloody lab*", and at Sherlock's excuse of it being for an experiment, John gets furious, raising his voice at first, then lowering as Holmes calls his attention that there are more people outside. He says he was scared to death, and Sherlock says *"I thought that the drug was in the sugar, so I put the sugar in your coffee, then I arranged everything with Major Barrymore. It was all totally scientific, laboratory conditions, well, literally"*, having already said the drug must have been in some old pipes in the room John investigated at Baskerville. After Sherlock says this, we have a flashback from the "experiment", this time from Sherlock's point of view from inside the control room, observing Watson as he runs through the lab, with Sherlock reproducing animals growls in the communication microphone so John would think it was the hound that was following him, proving his drug theory, also explaining that "*Well, I knew what effect it had had on a*

superior mind, so I needed to try it on an average one", and at this, John stops eating, looking up, and Sherlock says he knows what he means, as in, he did not mean it as an insult, just in a comparison between them, Sherlock has the "superior" mind. John seems to take comfort in the fact that Sherlock was actually partially wrong in his theory, as the drug was not present in the sugar, and that he admits that he as a bit wrong, yes, but it would not happen again. John asks about long-term effects, and Sherlock say there are none once they "*excrete*" the drug from their systems, and John jokes: "*Think I might have taken care of that already*", making Holmes laugh, their friendship lighter and showing John has forgiven Sherlock for the things he's done throughout the case that affected him. Sherlock says he'll talk to Gary about the dog, and walks away, saying he will not take long. The screen fades to black; it is the end of the Baskerville case. The episode, however, continues for another moment, showing Mycroft observing Moriarty in his cell, then entering it, saying "*Alright. Let him go"*, and Sherlock's archenemy walks away, leaving the cell behind with "*Sherlock*" written all over the walls and even the two-way window, the words floating on the screen in the same manner we have seen before in the episode. As the guard closes the door, the visual narrator focuses on the writing on the glass, and the credits start rolling up, marking the end of the episode.

4.3. The Watsons

Following the ideas mentioned in the previous chapter by Eden (2010), Pearson (2007), and Mittell (2015), regarding the construction, taxonomy and meaning of television characters, this subchapter will now look at the two Watsons, the one from *Elementary* and the one from *Sherlock*, bringing elements from more episodes of the series to better illustrate how they were fully configured and, in time, considering the original stories and history of the adaptations as mentioned in the first chapter, reconfigured. Before that, however, we will briefly comment upon the structuring of the episodes, as mentioned in the previous chapter as well, in relation to how police procedurals are made. The first main idea of the procedural is the episodic nature, with each episode presenting a different case or one case being developed over the course of around two. Both television series here presented follow that idea in their seasons, with the vast majority of the investigations starting and ending within the same episode. They also do present serial elements, especially considering there is an underlying villain or criminal mastermind to each season or part of season, such as Moriarty in both first

seasons of the two. The purely episodic television series has its status quo back at the end of each episode, no matter what has happened, but with serial elements in procedurals the status quo is almost never reverted back, that is, the events that occurs always affect the characters and have influence on the outcomes of the future episodes, even if not mentioned for a while, and that is also the case of the two adaptations. As for their structure, they do present the same four-act structuring of the procedurals as mentioned by Seabra (2016): both series start with the cold open, presenting the crime being committed; the second act, presenting the initial attempt at solving the crime, shows the detectives starting to investigate, collecting evidence, going to the crime scene, starting to interview suspects. In Elementary, they go to Mantlo's house, discover the body, turning the supposed kidnaping into a murder, and start the investigation. In Sherlock, Holmes and Watson must go to Dartmoor in order to visit the crime scene, but nonetheless do, visiting the Hollow, but due to the nature of the episodes being longer, the four acts have a slower pace, not needing the more immediacy of the procedural or 40-45 minutes. As for the third act, the crisis, in *Elementary* it happens when they find Saldua dead, and Sherlock is not convinced the case is over, insisting on investigating until finding the real culprit behind; in *Sherlock*, the moment of crisis is of crisis indeed, when Sherlock is confronted with the hound and must then see the case differently, exploring other possibilities of truth. The closure, with the usual oral reconstruction of the crime, usually accompanied by the flashback of the scene, is present in both series as well, in the confrontation with Mantlo, in Elementary, and the confrontation with Frankland at Dewer's Hollow, in *Sherlock*. Therefore, it is possible to affirm that both series are indeed procedurals.

In the matter of characterization, regarding physical characteristics, in Elementary, the first attribute to consider is the actress herself, as that was heavily commented upon the announcement of the series. Considering the actor is a text (MAST, 1982), as Lucy Liu is known for her previous roles in the new franchise of *Charlie's Angels* and *Tarantino's Kill Bill*, two action movies heavy with fighting sequences, this certainly informs the viewer of possible developments: that this Watson will be more active physically, going on the investigations with Sherlock, and also that she might be involved in some kind of fight or martial arts training. Her introduction scene in the series is particularly interesting because it reinforces this idea, as after she wakes up, we see her jogging in New York City, because first impressions are usually the strongest and the ones that last the most, this scene is not without meaning. Of all of the possibilities of characterization, why did they choose to show her

jogging? It is certainly to emphasize the character's physicality, as we see her going out for more jogs and even inviting Sherlock to go with her throughout the series. Holmes teaches her singlestick, and insists on her training more martial arts to improve self-defense, as it can be useful in their line of work, and it is deemed necessary after she is attacked by a suspect in one of their cases. Still in relation to sports, she is characterized in the "Pilot" as stereotypically American with her love for baseball, emphasizing the national identify difference between her and Holmes. Of course, the main characteristic of this character, and the one that actually is the one that first calls our attention is her gender. It is not the first Watson that is a woman in the history of adaptations, in fact, CBS released one in the nineties in which Watson was a woman, but it is certainly the most recent one. In light of the (internet) fandom being more present in the mainstream media, but not excluding previous academic works on the matter, a lot has been discussed on the pairing Johnlock (a portmanteau of the names John and Sherlock to indicate a romantic relationship). In *Sherlock*, the writers of the show use of this pairing to make innuendos and even other characters believe and insinuate both men are in a relationship. When Elementary was announced, this was the aspect that most people were worried about, with Watson being a woman and Holmes a man,

> […] the reluctance comes from those who have experience in the field of the classic will-they-won't-they of television procedurals; those who saw the swap as a heteronormative attempt to bring the legendary sexual tension between Holmes and Watson into a more canonical light through the casting of a man and a woman in the parts. (BENNETT, 2012, https://www.themarysue.com/elementary-on-gender-swap/)

The series, however, has strayed from this, focusing instead on developing their relationship as companions, friends, and professional partners. Watson is a woman, yes, but up to this date their relationship is still one of friendship, no subtext or tension at all that would indicate otherwise. From the beginning, because both characters start at a different point in life than what is usual – Holmes after his downfall from drugs, and Watson as an experienced sober companion -, their relationship already starts differently, with Joan calling his attention whenever deemed necessary, especially in conversations with other people, that will lead to him eventually being able to be more mindful of his rudeness. She appears cold at first, but that is how she must behave in order to do her job well as a sober companion, aiding Sherlock in his recovery and adjustment to the world. She is warm towards other people, even more so when Sherlock is being impolite or inconsiderate in the investigations, so we can truly see the contrast between them, as Joan is always the one to care for others and mend the relationships.

With Sherlock's Watson, the first episode shows a much colder character too. Having just gotten back from the war, it is quite understandable; we see the character in therapy, then meeting Stamford, but having very cold answers to an old colleague (he even emphasizes he is not the John Watson he knew), and what makes Stamford introduce him to Holmes is the question of who would want him for a flatmate, because the detective had asked that same question to their mutual acquaintance. When he is introduced to Holmes, their personalities are a little similar in this matter of coldness to other people, but John warms up rather quickly, becoming more likable and relatable to the viewer. Watson, then, is the one who is usually warmer, more approachable to other people, sensitive to other's feelings, and Holmes is usually colder, needing a middleman to mediate his interactions, insensitive to others, but is usually the one who is known for being more practical and sensible. In "The Hounds of Baskerville", however, their emotional roles are inverted when Holmes is the one who sees the hound first, John being the one to act more rational and calling Sherlock's attention for the impossibility of such creature, and that the detective needed to remain calm and logical as well. This inversion of their emotional roles is explicitly shown in their positioning in the scene after the first meeting with the hound happens; their usual seating positions is John on the left and Sherlock on the right chair as per the positioning of the camera, and this time, as their reactions to the situation are inverted, so are their seats, emphasizing this aspect of the characters.

As mentioned previously, the Watsons from both series are mediators between Holmes and society; they usually call his attention, either verbally or with a look, when he acts or says something that is inappropriate, especially to the victim of the crime or the victim's family, in the case of murders. They usually try to mend the situation, apologizing to the person or excusing Sherlock's behavior, as was seen in both episodes. With this, both Watsons function as "*[...] a moral and social counterweight to Sherlock Holmes"* (TOADVINE, 2012, p. 57). But we also need to consider that this role of mediation is not something present only in the most recent adaptations: the Watson from the original stories can also be seen as a mediator, in this case, between Sherlock and the reader, so that the deductions could be simplified to the general understanding. The readership at the time would certainly identify itself more with the doctor, who could be seen as the average Victorian Englishman, always praising Holmes and in awe of his reasoning. This astonishment aspect of the character is present in both series as well, especially in their beginnings and in *Sherlock*, but over time it gets toned down. In Elementary, we can see that Holmes actually changes as a result of Watson's interventions,

being more considerate and even more able to realize when he is not considerate or is impolite. She also changes, but when she becomes too similar to Holmes in her attitudes, he calls her attention, for as though she is a detective as well and his friend, there needs to be a balance in their friendship, and there needs to be one Watson and one Holmes – this is even the title of the nineteenth episode of the third season. In Sherlock too, Holmes starts being slightly more aware of when he has said something that is not appropriate, and even though he does not often apologize, it is something that also improves, all due to Watson's influence on him. Constantly being in the presence of Watson, someone who cares for other people to the point of literally saving lives and leaving the detecting to Sherlock, as he mentions in the wedding speech in the third season. Their relationship has evolved to the point in which John can call Holmes's attention and actually get heard, or even have a strong disagreement, in contrast with the first couple of episodes of the series, in which John was completely in awe of the detective's abilities and almost only praised him, unless it affected him personally, such as with his date in "The Blind Banker".

One marking passage from A Study in Scarlet is the one in which Watson enlists Holmes's knowledges, being judgmental of what the detective deems worthy or not of knowing that can be relevant to his profession. What differentiates the characters in this instance is that Holmes has very specific knowledge, such as the types of ashes, different soils, law, chemistry, anatomy, etc, but items related to popular culture, literature, and even astronomy, are not within his range, and Watson is able to give useful information in the cases when they involve such themes. This is also the case in both series, as the two Watsons present knowledge of pop culture, whether in small references or in information for cases. Both of them still get shocked and astonished at Holmes's lack of awareness of certain general knowledge, but as the series are contemporary adaptations, the detectives have the Internet on their palms with their smartphones, so whatever is necessary in a case and they do not know, they can instantly research and move on.

Elementary's Watson background is constantly present in the series. Her medical knowledge, having been a surgeon, will be extremely relevant to cases, and indeed is in the very first episode. The reason why she quit medicine will come back to haunt her as well, as we find her dead patient's son has been taking advantage of her guilt to get huge amounts of money from her, until Sherlock helps her stop the situation. The reason why she became a sober companion as well; her ex-boyfriend, the one who was a drug addict, is arrested and needs her help to prove he is innocent, and she does, even before she becomes a detective

herself, showing again how much the new career fit the character well. With *Sherlock*'s Watson, his background is constantly present as well, not only his medical experience relevant, but also his experience as a previous soldier. It is his experience in the war that makes him crave his adventures with Holmes, extremely calm in the face of danger, and missing the excitement fighting brought him was the cause of his distress with everyday life, not the opposite. He proves to be the companion Holmes needed in the first episode as well, accompanying him into the crime scene and, at the end, saving Holmes's life before he could risk it by trying to prove he was right. In "The Hounds of Baskerville", his military experience was necessary so they could primarily enter the facility using Mycroft's ID, enjoying the hierarchy and the fact that he was high on its scale, perhaps because with Sherlock he felt like the inferior part in their relationship, considering how many times he praises Sherlock and the detective mentions how ordinary everyone else is as compared to himself. This also shows how location or environment is relevant to one's behavior, as we see a more confident Watson once he is acting as military in Baskerville. But just the fact that they are not in their usual environment in London opens up the possibilities for both characters to act and react differently to the investigation, such as is the case with this episode, as was stated previously.

The three Watsons go through career changes; Doyle's Watson tells us, through a brief paragraph, his history as an army doctor, and after some time as Holmes's companion, he starts practicing medicine again. *Elementary*'s Watson is the one who has the most changes, not only because it is the series that has more seasons up to date, but also the development of the character throughout them has called for them. Her career changes are triggered mostly by some sort of tragedy, and if not tragedy, by a major event. The first change that occurs is outside of the diegesis, but we do see flashbacks of the job and it becomes relevant in an episode, and that is her career as a doctor. She started her working career, as far as the viewer knows, as a surgeon, but due to the death of a patient in her operating table, her license to practice medicine is suspended. Ridden with guilt, the character lets the license expire and does not go back to the hospital, quitting medicine and becoming a sober companion. She makes this choice based on her previous experience dealing with an addict ex-boyfriend, and she even mentions in an episode that it was a natural choice for her to aid people in reconstructing their lives. As a sober companion, she functions first as a monitor, in order to help the client avoid whatever his/her addiction is, and second, as moderator, as she will facilitate the client's adjustment to common life after the rehab clinic. This first change can be

considered transformation, as it is a process that changes her life and has long-term repercussions, differently from an overhaul, which is usually reversed at the end of an episode or season. The next change that occurs, also considered a transformation, and that the viewer is able to see its slow development throughout the first season is her becoming a detective. Due to a series of events that happen to Sherlock, she stays on as his sober companion for longer than intended, and he invites her to stay on longer as his apprentice, for he has seen she enjoys his work. He trains her in his line of detective reasoning, and as she evolves, she becomes his partner. We consider this to be an education, as this has been slowly developed over the course of the first season and what she learns will influence on the way she deals with future events, in her relationship with Holmes, and even in her relation with her other friends. This career change does not seem radical at all, it actually feels rather natural for the character, as from the very first episode she had already shown skills and interest in investigation. At the end of season two, Holmes leaves New York very abruptly, and she stays on as a consulting detective for the NYPD, so much to the point that when Holmes comes back, Captain Gregson informs him that his return to being a consultant will depend on Joan, because she has done excellent work over the six months he was away and he would not lose her, even if it meant getting Sherlock back on his team. This elicits a new development in their friendship, as Holmes starts seeing and treating her as a detective on the same level as he is, even asking for her help in mentoring his new apprentice. One of the most drastic changes is with the death of her boyfriend, in season three, but it is related to her personality: she isolates herself, focuses only on the work, that is, becomes too much like Holmes, as previously mentioned, to the point he confronts her. One could argue that what happened in this case was an overhaul of the character considering how drastically she changed, but we believe it to be more a transformation because of the fact that her personality changed again from being too similar to Holmes to being more like Joan again, though slightly different due to the trauma or having her boyfriend murdered by her archenemy; the difference in the personality being key to it being a transformation and not an overhaul.

In *Sherlock*, Watson goes through similar career changes. The reason for the first one, similarly outside of the diegesis, is that he is injured while fighting the war in Afghanistan, and is sent home to recover, causing a transformation in the character, for he now needs to adjust to everyday life while having scars of the war, both mentally and physically. Because he is currently unemployed, he must share an apartment with someone, and that someone ends up being Sherlock Holmes, causing then education, as he will indeed learn things from the

detective that will help in his development and influence his behavior from then on. The second career change happens in the very second episode of the first season: John starts to get financial problems and must find a job, so he joins a local clinic, even though they say he is overqualified for the job, but he needs the money. It does not work out, as because he sometimes spend nights awake with Holmes investigating the crimes, he ends up sleeping in his room instead of medicating patients. He starts writing in his blog, http://www.johnwatsonblog.co.uk/, about the crimes Holmes solves, becoming famous for it and, in turn, making the detective famous. His writing is acknowledged by the characters in the series, and this could be one possible way he starts making money. The other possibility is that Sherlock and he share the money the detective gets in the investigations, as John always helps and is there for him. In The Blind Banker, which is when John mentions that he needs money, the man at the bank offers Sherlock money to investigate and he refuses, but John takes it, saying Sherlock is joking, at seeing how much the man is offering. His new career then, together with being a blogger, is that of being a companion to Holmes, accompanying him on the cases and aiding with the investigations. He is not a detective himself, but he does have an importance in the duo. The next change is driven by a tragedy: Sherlock's "death" at the end of season 2, causing a transformation in the character, as his relation to Holmes is forever changed after this, starting with the fact that they no longer live together, and there is a shift in his attitude. As the detective pretends to be dead for two years, John needs a job in the meantime to be able to pay for his bills, as he moves out of 221B Baker Street, so he goes back to practicing medicine in a clinic. When Holmes assumes he has pretended for two years and starts his normal life again, Watson keeps working at the clinic, managing to find a balance, for he is now living with his girlfriend soon-to-be wife Mary Morstan.

It is interesting to see how both characters go through very similar processes when also considering the original Watson. In the canon stories, Watson is a character-narrator, sometimes more a narrator than a character. When adapting to the audiovisual medium, in both cases, with the advent of the filmic narrator, there is no need for Watson to be the main one or even be a narrator at all anymore, so the character has more room to be an actant and have a more relevant role. We saw that, in *Elementary*, Watson starts the series as a sober companion and, with training, becomes Sherlock's partner as a consulting detective, and in *Sherlock*, while not a consulting detective in the same level, Watson is more active in the investigations, asking questions, taking notes, going to the crime scenes. The series maintains the intellectual hierarchy between the characters, but it gives Watson a more prominent role.

Because of the filmic narrator as well, it is possible to have scenes in which one of the main characters is not present; in the novels, whenever John was not present, Sherlock retold what happened and it was represented as an embedded narration within quotation marks, but in both series, it is natural to not have both characters together all the time and for the filmic narrator to show both separately. Interestingly, both television characters end up becoming character-narrators as well. In *Elementary*, Joan writes The Case-Book of Sherlock Holmes, but the viewer does not have access to her writings; we see her working on the book, but Sherlock is outraged when he finds out and in the end, the book is deleted. In Sherlock, however, as previously mentioned, John writes a blog retelling all their cases together, and the production team actually created the website, including character interactions, and through his and even Sherlock's website, http://www.thescienceofdeduction.co.uk/, is how clients get into contact with them. More than that, in 2012, the book *Sherlock: The Casebook* was released, written by Guy Adams, and it portrays the cases from the first two seasons of the series as if the characters had written it themselves, with sticky notes with comments by them, exploring other aspects of the cases. So both characters go through the same process, from the beginning of the process of adaptation, summing up in character-narrator (original stories) → character, sometimes focalizer (adaptations) → character-narrator in the diegesis (adaptations).

As for the functions and roles of the character as enlisted in the previous chapter, both Watsons' main role is as the companion during the investigations, being with Sherlock while he solves the cases, as he is the detective. However, it was possible to see in both adaptations that the character does not limit himself to this companionship function; Joan and John do not just accompany their respective Sherlocks without any influence at all in the solving of the crime, both actively work in the investigation. Joan, in *Elementary*, has valuable medical knowledge that is the decisive factor for Sherlock's breakthrough to arrest Mantlo, but she does not stumble upon it while with Sherlock; the character herself decides to peruse the files while Sherlock is in prison, and as we saw, she is the one who asks the usual detective question to one of the suspects – about his whereabouts –, so it is possible to say that the steps into the role of detective in this first episode, and will, later on in the first season, fully do so as Sherlock's apprentice and then partner. John, in *Sherlock*, also steps into the role of the detective as he goes off on his own to investigate the Morse Code lead; it turned out to be nothing, but the fact that he had a supposed clue and did not wait for Sherlock to investigate it himself matters, and he was the one to notice the meat invoice for the vegetarian inn, showing that living with Sherlock and accompanying him in the investigations has influenced the way

in which he perceives his surroundings. While both are able to partially fulfill the detective function, and that has to be taken into consideration, for it is certainly something that will influence the episodes and the way the character is further developed, we also need to consider that, while doing so, both Watsons are also helpers in the investigations, providing Sherlock with clues and what is necessary for the conclusion of the case.

Considering how the characters are usually seen in relation to each other, the new Watsons are not without a reason, as *"Once again, Sherlock is conceived, like House, and like Downey Jr.'s Holmes, as needing to be managed. He is deeply flawed and can only function properly with Watson acting as an emotional mediator"* (POLASEK, 2013, p. 390), and also, *"the post-millennial Sherlock Holmes is presented as a flawed figure whose self-destructive genius must be managed by others"* (POLASEK, 2013, p. 392). Because of this new Sherlock, Watson needs to contrast *"the more intellectual and socially inept Sherlock in that he is able to recognize and use social cues in a way that Sherlock does not. ... he is genuinely affected by the thought of individuals in danger and by Sherlock's seeming lack of empathy"* (TOADVINE, 2012, p. 56). If Sherlock has evolved to keep with the demands of a 21st Century audience, so has his companion: both Sherlocks rely heavily on new technologies, especially their smartphones, and the Watsons accompany this in more ways, with Joan having a profile in an online dating site, communicating with Holmes via texting and complaining about his abbreviations, and John mainly writing the blog with their adventures. Also, in relation to *Sherlock*'s Watson,

> Recent adaptations have shown Watson to be more capable, more professional than earlier film predecessors; at the same time, his character displays moral confusion consistent with 21st century life. He may display moral outrage at the plight of victims, but his morality becomes situational and inconsistent as the character is placed in more difficult situations. (TOADVINE, 2012, p. 59)

This fits Joan as well; at first, she is the contrast in morality to Sherlock indeed, very stable and decisive. However, as the seasons are developed, her character is put through more difficult situations, such as attacks on her life and the murder of her boyfriend, and it is possible to see her slowly start to question and change her attitude at certain moments, to the point that Sherlock himself comments on the fact that their moralities are too aligned for his liking, and they need the balance to be able to know what is acceptable or not. The contemporary Watsons then, are, not only the product and reflection of the 21st Century's development of technologies, morals, and instabilities, but also the reflection of Holmes's own new construction. Therefore, the new Watson does not see Holmes as the ultimate hero, and is capable of defying and challenging (MARINARO; THOMAS, 2012, p. 79) him, he (or

she) is able to call his attention, and, slowly, influence the great detective's perception of the world and of other people.

THE FINAL CONSIDERATIONS

Before we delve into the conclusion of our work and comment on our initial goals, it is interesting that we consider other factors as influencers of characterizations. In chapters three and four of this thesis, we analyzed the internal configuration of Watson in the selected objects of study, and we will comment on that shortly, but first, in chapter one, we presented a brief-yet-as-thorough-as-possible history of the character's configuration in both cinema and television, talking about the works and how our character was constructed and featured in each of them. As mentioned in the aforementioned chapter, we relied heavily on other author's descriptions, for there was no possible time to simply watch and pay more attention to analyze every single Sherlock Holmes adaptation out there, also considering the fact that a lot of footage is neither longer available or available to us in Brazil. There was no explanation as to why the Watsons throughout the years were characterized one way or another, but we can certainly speculate considering some external factors that could be relevant to the argument, some already mentioned in the theoretical chapter.

According to Mast (1982), in the beginning of the development of cinema as a medium, it was regarded as a lower art as compared to literature, as it was thought there would be no thinking effort from the viewers to understand a work; in literature, the readers had to take time to read, think about and interpret a work to be able to fully understand it - not even to mention the fact that people would need to be alphabetized for the latter, a privilege enjoyed by a small portion of the population.

> The earliest audiences for films either did not or could not read (either less-educated Europeans or immigrant Americans who spoke little English). Throughout the decades of the motion picture's greatest popularity - the first five of this century - those who regularly went to films tended to be less educated and less affluent than those who spent their time with novels, or at plays, concerts, operas, and ballets, or in art galleries and museums. [...] In the 1960's, the conversion of the educated and affluent to a recognition of the legitimacy and importance of motion pictures as an art [...] was accomplished, ironically, not by the conversion of the educated and

> affluent to the values of the old moviegoers but by the conversion of the movies to the values of the educated and the affluent. (MAST, 1982, p.279- 280)

This shift of values in the 60's is certainly interesting to consider here in relation to the adaptations mentioned in the first chapter. For the first 50 years of adaptations, the vast majority of the Watsons in feature films was buffoonish, silly, strongly marked by Nigel Bruce's interpretation in the 30's and 40's. In 1959, after a long hiatus of adaptations, the first film back to the big screens features a slightly different Watson, as mentioned before, "scholarly played", and the adaptations that follow stray from Bruce's typification, presenting a more serious - or at least not as silly - character. These trends in characterization certainly fit the historical trend presented above, even more so if we take into consideration the role of the narrator/companion and their characteristics mentioned in the second chapter (inferior intellect to the detective, being the narrator, helper) common to detective stories in the beginning of the intellectual detectives, as this character-narrator would function as a stand-in for the reader or would need to be relatable, so the reader would not be completely lost reading the genius deductions made by the detectives; the character-narrator needed to be someone the readers would relate to, and, considering Watson, would need to be the "average" British man of the time. Thinking of this relatability of the character-narrator, we can speculate that the character on the screen could be made to be relatable to the great public that used to attend screenings at the time; taking into account the kind of moviegoers of the first five decades of the 20th century and possible stereotypes of the more poorly educated as being silly or even dumb, it makes sense that Watson would be dumbed down and made a buffoon to fit into the stereotype of an average person if ever confronted with a genius of detection such as Sherlock Holmes. Consequently, in doing so, Sherlock's intelligence is heightened, but that works so that Holmes needs to explain his reasoning both to Watson and to the public, more so that the later can understand the solutions. Both new television series will challenge that, showing the doctors comprehend Holmes's logic, and, especially in *Sherlock*, the filmic narrator assumes the role of explaining things to the viewer by the usage of visual effects and a more dynamic montage that shows how accurate Holmes's perception is by showing different points of view. But in the cinema, as the 60's approaches and scholars start paying more attention to film and bringing their values into it, Watson starts being configured more frequently straying from this cartoonish image.

As mentioned previously that the adaptations of Doyle's stories tend to use elements from the entire canon and also from other adaptations (LEITCH, 2007), it is also interesting to consider this relation to the television. According to Mittell (2006), the big shift in television

programming happens in the 1990's, when series start to present more narrative complexity, and it is near that decade that the medium starts to gain more legitimacy, as it was considered a low form of art as compared to cinema. With television as well the characterizations tended to either follow or try to stray from the buffoonish type, using the film adaptations as their basis for that, especially because a lot of the actors that were being cast in television series or telefilms came from the big screen. The biggest and strongest shift in Watson's characterization that has lasted for over a decade now is the current one, the contemporary Watson, and we will now bring our findings to the foreground relating them to the main goal we set in The Introduction Ritual.

Our main objective in this thesis was to investigate the role of adaptations in the characterization of Watson, and also to what degree they are able to influence and even modify the image that is presented to the spectator nowadays, and we conclude that adaptations indeed are able to modify the canon, and, in the case of the configurations of the characters of the Sherlock Holmes canon, specifically Watson, they set the patterns for the current generation. We first looked at the canon Watson, analyzing the two chosen novels, and we were able to identify that one element that is extremely relevant in the newest adaptations is his role as a mediator. In the novels, he already fulfills this role by being the mediator between Holmes and the reader, as he is the means through which we have all the facts and know how the detective came to his conclusions, as we mentioned that it was important for Doyle to have that in a detective novel. As a character-narrator, he talks little about himself in an explicit manner, and we can identify his traits and behavior mostly in what he writes about Sherlock and the judgements he makes; this way, he puts himself in second place, and therefore accepts when Sherlock does so too, needing praise from the detective, but also accepting when put into a downgrading position when Holmes gives him a compliment at the same time. This happens because at the same time he realizes Sherlock likes to be complimented, Sherlock has certainly noticed Watson needs it too.

To talk about the adaptations' Watson, it is interesting that we consider the beginning of this new trend. The new Watson starts being developed in the first decade of the 2000s, more specifically with the American series *House M.D.*, not considered here an adaptation, but it is impossible not to take it into consideration as the main character, House, with his name a play on the name of Holmes, acts more as a the type of the intellectual detective than the usual doctor in medical procedurals; he is someone who needs to be constantly managed and supervised, as he has no social skills and is out of control in his medical investigations,

and *"[...] This conception of Holmes as an out-of-control genius who needs to be grounded and managed has grown stronger with each new adaptation since"* (POLASEK, 2013, p. 386). Because Holmes will be newly characterized as that in the series and in the subsequent adaptations of Guy Ritchie, the first one released in 2009, the character of Watson also needs to be reconfigured, the functions of friend and companion not sufficing anymore. Because if he does not control Holmes, who will be able to? He is the only character that truly is Holmes's friend, and the one the detective actually takes into more consideration, so no one else would be able to fulfill this role. The contemporary adaptations' Watson then, whether woman or man, is someone who is in constant supervision of the detective, managing his interactions with other people, making amends for when he is unsociable or inappropriate in conversations; the new Watson is someone who is able to call the detective's attention, the amazement at the detective's skills no longer a factor that justifies his actions. The contemporary Watson is more active in the investigations, considering Sherlock and himself a duo in the cases, but while the character helps and is a detective in some parts, their relationship is still of *"[...] an unstable child and a responsible adult"* (POLASEK, 2013, p. 392), Watson being the latter, the one responsible for managing the detective. This Watson is no longer a passive character, just standing in the shadows of the Great Detective; this Watson is someone who no longer accepts being always second in the hierarchy, therefore erasing this difference as much as he can, not necessarily the intellectual difference, but arguing his value by being more actantial and having more autonomy in the stories.

By analyzing the literary and the audiovisual works with close attention to the subtleties of narrative construction details, we were able to see how narration, focalization of the scenes, setting, descriptions (whether explicit or not), behaviors, and other specificities of each medium contributes to characterization. With this, we emphasize how much the fields of study that permeate this thesis - literary, adaptation, and television - can gain in their investigations by choosing a narratological framework, either by itself or in conjunction with other theories. We hope this thesis helps in the dissemination of this type of analysis, especially in Brazil, where it is still very unused, and by doing so, also contributes to the great area that is character studies.

We will not attempt here, in this conclusion, to make any speculations for the future trends of (re)configuring Watson. What we do know for sure is that these two television series, *Sherlock* and *Elementary*, will be of great importance in the decade of adaptations, as they are the culmination of the new pattern for the contemporary, more autonomous, and

relevant Watson that first appeared in 2004 with *House M.D.* Besides that, they are the two audiovisual works portraying the stories of the Great Detective and his companion, our dear doctor Watson, that have the most relevance nowadays, especially because there has not been one single movie - or even another television series - released in the past six years that feature them. We can only wait and, soon, watch what is to come.

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ELEMENTARY. Created by: Robert Doherty. Produced by: Robert Doherty, Sarah Timberman, Carl Beverly. USA: CBS Television Studios, 2012 – present. 5 seasons, 120 episodes. 45min. son., color.

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GILMORE Girls. Created by: Amy Sherman-Palladino. Produced by: USA: Warner Bros. Televisions, 2000 – 2007. 7 seasons, 154 episodes. 44min., son., color.

HOUSE M.D. Created by: David Shore. Produced by: Gerrit van der Meer, Paul Attanasio, Peter Blake. USA: Bad Hat Harry Productions, 2004 - 2012. 8 seasons, 176 episodes. 44min., son., color.

MISS Fisher's Murder Mysteries. Produced by: Deborah Cox, Fiona Eagger. Australia: Every Cloud Productions, 2012 - present. 3 seasons, 34 episodes. 60min., son., color.

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SHERLOCK Holmes: A Game of Shadows. Directed by: Guy Ritchie. Written by: Michele Mulroney, Kieran Mulroney. Produced by: Bruce Berman, Steve Clark-Hall. USA: Warner Bros., 2011.